TWENTY-EIGHT PAGES.

THE NEW YORK DRAMATIC MIRROR

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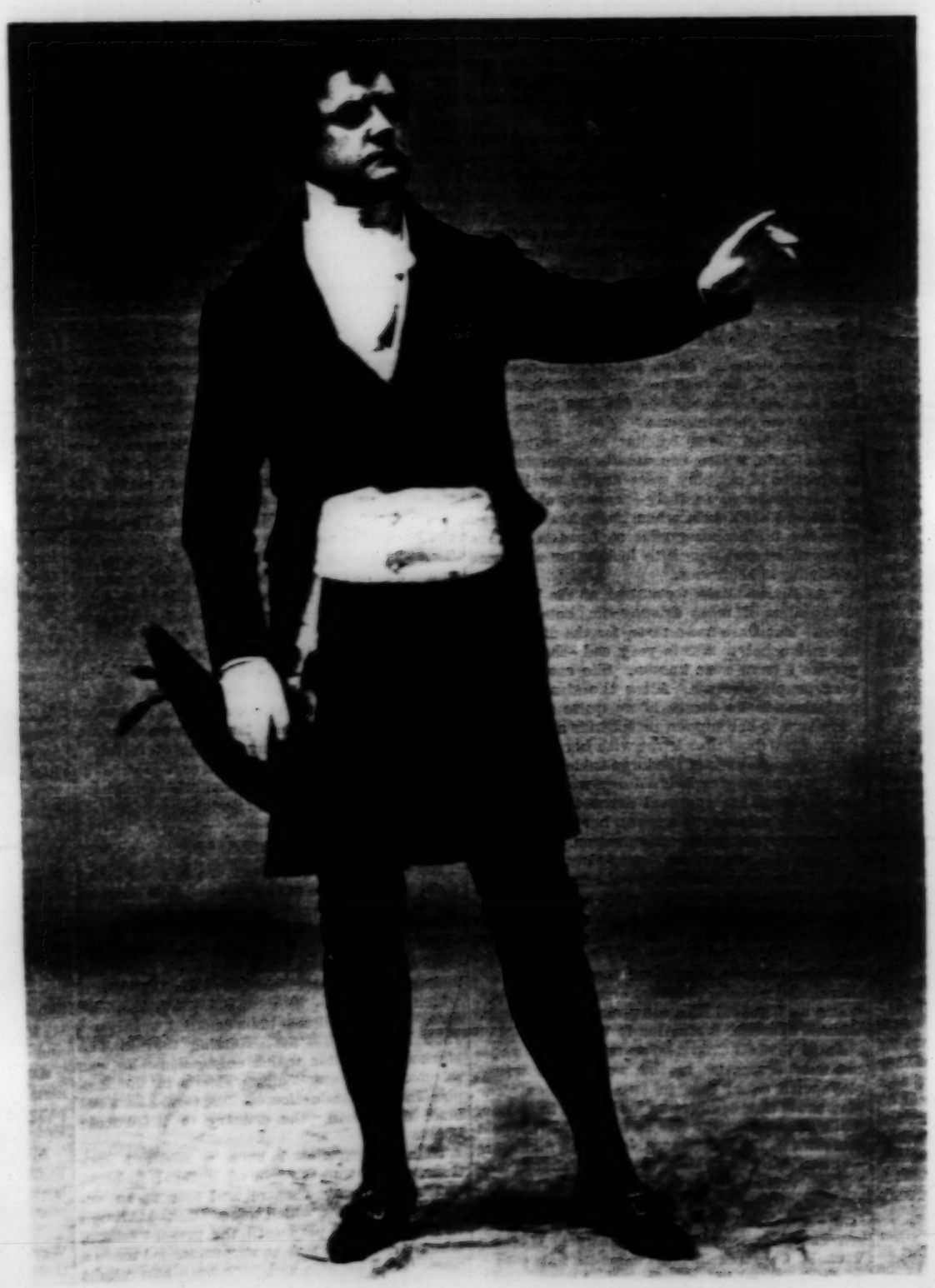

MR. HAROLD RUSSELL.

M.S. Loury

English accent is certainly one of the most dangerous diseases that afflict our actors and our actresses just at present. I was at a matinee last Saturday, and would have enjoyed it hugely had not the acquired English accent of a certain young American woman, who has been abroad, rendered her really creditable acting almost ridiculous and so marred the entire performance.

The English accent in the voice of a cultivated English man or woman is delightful to hear, but the overdone and affected English accent, to which audiences are sometimes forced to listen, are only burlesques on the language. I can't help wondering why kind friends do not use their influence with these misguided ones and ask them to let up on English as they think it is spoken in London.

Now that Mrs. "Bob" Osborne has started in the profession of elevating stage dressing, we may expect some stunning results. I recollect meeting Mrs. Osborne about a year ago, at which time she expounded her ideas that the women of the stage did not know how to dress.

I did not agree with her at the time, for with very few exceptions I have always considered the costumes shown in New York productions to be in excellent taste besides giving a better idea of the foreign fashions than most of the fashion magazines do. But Mrs. Osborne had different ideas about the matter, and as she is always a smartly gowned woman herself we shall doubtless see stage dressing creeping up within the remaining months of the season to a height that will make field glasses necessary, if we wish to observe the details.

Here is a letter from Boston, which came to the Matinee Girl very luckily before the snow storm had cut off communication with the Hub, when the temperature suffered such a severe drop last week. That "drop" story wasn't mine, by the way.

MISS MATINEE GIRL: Your story of a "drop" in the current number of THE MIRROR was greatly appreciated by me. I have my own troubles with drops, but its no joke. My assistant takes drops (many of them), not from the paint bridge to the stage, but from a near by saloon to the paint bridge. He also takes drops from a bottle, and for fear he might take a drop from the bridge to the stage, he spreads an old drop on the paint room floor and drops into a peaceful slumber thereon to sleep off the effects of the drops already taken, while I drop remarks that I cannot repeat to a Matinee (or any other) girl. As previously stated, this is no joke to me, but perhaps you may see some humor in it.

A PAINTER OF DROPS.

Something wonderful has happened. For once all the critics have been pleased with a performance. The other morning I picked up the papers with the expectation of finding the usual jocular columns which the critic humorists of the day bestow upon metropolitan presentations, and, lo! they all praised Ada Rehan's Peggy Thrift in The Country Girl. Saccharine honey dripped from the pencils that had pictured her, and the pens that wrote of her were all dipped in the milk of human kindness. It was a truly wonderful phenomenon! When dramatic critics stop frivolity, then surely something wonderful has happened.

Somebody once told me that the way in which the critics wrote their articles was this: That they met in the lobby after the first act and found out just what the other fellows thought about it. Invariably they decided to roast it, because, they argued, if we write about this thing as though it were a satisfactory performance and see nothing to criticise in it, then the editor will send the horse editor or the typewriter up here in order to get a fresh and original point of view. So, I keep wondering what could have happened after the first act of The Country Girl. It must have been something unusual. You see I don't attend evening performances myself, otherwise I should know all about it.

It strikes the Matinee Girl very forcibly that it is a great mistake for dramatists to regard snow as good dramatic material. Of course, I am aware that when one wants to freeze a starving heroine and her child there is nothing better to do it with than snow. But, taking snow—just as snow—it is about as measly and unsightly a thing here in New York as could be found. Snow in the city usually means frozen water pipes and gas pipes—steam heaters that burst, and all sorts of unpleasant climaxes. But, as a background for a play, I prefer Aiken, S. C., or any Southern clime where the mercury has some ambition about it.

I will admit that I admired the snow once, just once, when I journeyed North as far as Halifax. From Boston on, it was one great stretch of glittering fields of snow interspersed with forests, the branches of the trees glazed with ice and draped with icicles that shone in the sunlight, making it seem like fairy land. It seemed then as though it would all make a great setting for a Kiralfy ballet or a fairy spectacle. But I was observing it all through the window of a car the temperature of which was tropical. Which makes a difference.

At Sarony's studio in Fifth Avenue, the other day, I saw a photograph which is quite as interesting as any of the great theatrical photographs to be seen there.

It is that of a little nude baby sitting in a tinted seashell, and looking out upon the world with a delightfully unconscious air of surprise at being part of such a strange human menagerie. The little subject of the picture is Edwin Booth's grandchild, and the resemblance to the tragedian can be easily noted.

Some aspiring dramatist who seeks for sudden fame through a play in which the emotions and passions are served in lingerie should choose, as a theme for a drama, the social conditions in Washington, which are only now coming to light through the numerous suicides of young women which have occurred in the capital of late.

There is material to spare lying around loose in diplomatic society down there, which has never been served upon the stage, for the reason that it is too shocking for even newspaper publication. But, now that the stage has established a new school of morals, there is no reason why this modern altar of politics, on which women and girls are sacrificed, should not receive attention from dramatists of the Potter school.

THE MATINEE GIRL.

DUSE AND HER NEW PLAY.

Probably the only person in America who is intimately acquainted with all the details of Eleanora Duse's private life is Anita Vivanti Chartres, who returned last week to New York from a three months' trip to Europe, and who has almost completed a play which the great Italian actress is to produce at the end of March. To a representative of THE DRAMATIC MIRROR Madame Vivanti Chartres gave some interesting particulars concerning Duse's peculiarities and mode of life.

"Duse's hatred of publicity and newspaper interviews," she observed, "has assumed the proportions of a mania. In Turin, where she was performing a few weeks ago, the only person besides myself who was permitted to disturb her austere seclusion was the charming, willful Duchess of Aosta who, chafing under the tyrannical bondage of Court etiquette, frankly expressed her envy of Duse's freedom, and impatiently wished herself in the actress' little high heeled shoes. When we were alone together, talking of the play I was writing for her, or discussing modern art, her youthful struggles with poverty, or the world weariness that came to her finally with her splendid success, Duse was herself—impulsive, eager, passionate, tender, sad. But the mere announcement of a visitor would freeze her into silent hauteur.

"I stayed with her in Turin for some time. We used to go out driving in the *Valentino* every morning, for Duse said she needed to begin the day by looking at 'green things.' She was crowding the Teatro Carignano, the receipts averaging 10,000 francs for each performance—a stupendous sum for Italy. Yes, Duse certainly makes a great deal of money, but she spends all that she makes. She is exceedingly generous. One day she gave a magnificent diamond ring to a dressmaker whom Worth had sent to her from Paris with her Dame aux Camélias dresses. And she pays her entire company all the year round, although during the last eighteen months she has given only twenty-two performances.

"I rejoined Duse by her own request at Monte Carlo, where the details respecting the production of my play were finally settled. It is to be produced in Italy—probably at Milan—at the end of March, when Duse has returned from her forthcoming visit to London. She is going there next month to look after a lawsuit involving 75,000 francs.

"At Monte Carlo we stayed at the Victoria, the dullest if most aristocratic hotel in the place. But Duse has a taste for the dismal and the melancholy. She is very sad—the saddest woman I have ever known. She cannot even bear people's voices. After the strain of her performance she drives home quite alone, and sits down to her supper in solitude and silence. During the days that I was with her we used to sit at opposite ends of the large table, sometimes without exchanging half a dozen words, and she used to laugh her approval across to me when I absolutely refused to answer her if she made any attempts at polite conversation.

"Duse *chez elle* dresses almost always in white satin. Her gowns are loose and limp, and folded carelessly around her. She wears no corsets, and she does not powder or paint, even on the stage. She bundles her pretty black hair up anyhow, and is quite proud of the one startling white lock that sweeps across her temple. She is a charming woman, highly cultured, sincere, brave and good. Her conversation, when she chooses to speak, is startlingly brilliant."

Anita Vivanti Chartres, so far as we know, is the only dramatist in the world who writes plays with equal ease in two languages. The play she is now completing for Duse is in Italian, while she has during the last few months sold comedies in English to two New York managers—one entitled That Man, to A. M. Palmer, who has contracted to produce it this Spring, and another, Her Ladyship, written specially for Louis Mann and Clara Lipman, which is to follow The Telephone Girl at the Casino. Madame Vivanti Chartres is on the maternal side a niece of Paul Lindau, the German dramatist, and it may be from him that she inherits her capacity as a playwright. Her father, who was a well-known Italian patriot, played a prominent part in the national movement which resulted in the liberation of Italy, and was one of Garibaldi's close friends. Her Italian poems, published in 1891, founded a new school of lyricism in Italy, and have been translated into most modern languages. Duse appears to have the utmost confidence in this brilliant and cosmopolitan writer. A letter from the actress, after expressing a high appreciation of the earlier acts of the new play, added: "Finish it and finish it soon. I have the fullest trust in you and in this fine work of dramatic art." The title of the piece is Il Bene e il Male (Good and Evil).

FREDERIC LEMAITRE AND VICTOR HUGO.

Jules Claretie, the administrator of the Comédie Française, describes in a charmingly simple way an interview between Frederic Lemaitre and Victor Hugo, during the siege of Paris. The interview in itself is full of interest, but Jules Claretie's appreciation of the value and the quality of the art possessed by a great actor will no doubt prove pleasant reading to earnest believers in what is really worthy in dramatic art:

"One of the most indelible remembrances I cherish of Frederic Lemaitre is the memory of an interview, a nearly historical one, at which I was present. It took place at the home of Paul Meurice during the siege of Paris. The Men of Letters Society had organized at the Theatre of La Porte-Saint-Martin a reading of Victor Hugo's 'Les Châtiments,' the proceeds of which were to be used for a cannon to be presented to the volunteers comprising the National Guards.

"Victor Hugo gave his approval to the project, and he selected for the best known actors of the period the most famous of his poems.

"I had been asked to go to M. Edouard Thierry and ask him for the assistance of the Comédie Française. I little dreamed when ascending the stairs of the theatre in the uniform of an officer of the National Guards that I should climb those stairs so often, later on. M. Thierry was most kind and the actors, as always ready to help. Only one, I believe, refused to recite these verses against the Empire. It was M. Got. 'I have never been an Imperialist,' he said, 'but I cannot forget that only yesterday we were called the Emperor's comedians and that we played often at Compiègne.' Victor Hugo did not forget the actor's attitude, and when later on the cast of Le Roi s'Amuse was being decided upon he hesitated a moment before naming the actor for the part of Triboulet (the hunchback) repeating—I still hear him say it: 'Monsieur Got it seems is a man of principle. I am man of principle too.'

"Frederic Lemaitre, was sent for by Victor Hugo, who had reserved for him the remembrance of the night of the Fourth, to come to Paul Meurice's house. The actor who originated Ruy Blas was face to face with the poet who had written it. They had not seen each other for a number of years. Time had whitened their hair, but it had not altered their feelings. Victor Hugo opened his arms to Frederic, and the eyes of both were full of tears.

The actor a few moments later recalled with the deepest emotion the fact that he had had the honor to act in the plays of the two greatest poets of his time, in Lamartine's Toussaint Louverture and in the dramas of Victor Hugo. Then he gave his ideas about the poem: 'I have not memorized it yet, but I shall do so. I'll tell you how I conceive it. The child has been struck by two bullets in the head. I portray an old insurgent who has fought the whole day through. He returns to the miserable home, blackened by gunpowder, his sleeves rolled up. He is warm. He is in a frenzy of anger. He detects the smell of burnt cartridges. He sees the little one—the corpse. He looks on. There is the lad's top. What does it all mean? Are they killing children now? Damnation!

"While he was speaking Frederic played the scene in pantomime, arranged the setting—stage-managed Victor Hugo's poem. The poet's black eyes did not leave one instant the actor's face. The actor in this improvised epic pantomime was as great as the poet in his immortal poem is eternally poignant. That day the actor seemed to me for a moment—a fugitive moment—the poet's equal. He gave me the same sensation of intense emotion, of shivering enthusiasm, of supreme art. The only point that differentiates these two men was the difference existing in their two arts—the perishable creation of the tragedian lasting but a moment, the poet's creation lasting through eternity.

"'Smoke,' Tourgenieff would say. But in the clouds that pass are not admirable, poignant visions of art to be found?"

HAROLD RUSSELL.

Harold Russell, whose picture is to be found upon the first page of this issue of THE MIRROR, made his initial appearance in this city with Cora Tanner in Fascination, at the Fourteenth Street Theatre in 1890. He remained as leading man with Miss Tanner for three years, and among other productions played in One Error, which opened the present Fifth Avenue Theatre. Mr. Russell was then engaged to support John Drew in his first starring tour in The Masked Ball, after which engagement he was selected to replace William Morris in the Empire Theatre production of The Girl I Left Behind Me, touring the country to the Pacific Coast.

Then he reappeared here in Madame Sans Gene, originating the role of Marshal Lefebre, at the Broadway Theatre, and scoring an unequivocal success, which was continued through the tour of the play until the present season, when Mr. Russell sought new roles. He made a pronounced artistic and popular hit in a light comedy character in His Little Dodge, seen last November at the Manhattan Theatre, and, after the closing of that play, achieved another strong success as the Prince of Wales in Charles Coghlan's production of The Royal Box, a role in which he is still winning great favor, and in which he is pictured on the first page.

Mr. Russell is an actor of distinction and unusual versatility. Each characterization given into his care is one of strong individuality, intensity and originality, all brilliant with virile force and keen intelligence. The wide range of impersonations, briefly outlined in the foregoing sketch, demanded uncommon facility of expression lest none should differ from its companions, yet in Mr. Russell's hands each has stood out as a distinct, peculiar and clearly defined personality.

GOSSIP OF THE TOWN.

Joseph Herbert has made a pronounced success as a member of Augustin Daly's stock company. As the retired pugilist in Number Nine, and again as Dr. Caius in The Merry Wives of Windsor, he accomplished capitally the difficult task of pleasing New York's most discriminating audiences, and has established himself among the favorites of Mr. Daly's splendid company.

Rose Trelawney, as Arthur Pinero's new comedy will be called here, will not be presented at the Lyceum until next season.

What Happened to Jones will return to the Bijou on Feb. 21, when the one hundredth performance in New York will be celebrated by souvenirs.

James H. Browne's Western The Pay Train company, featuring Dolly Foster and James T. McAlpin, includes Harry Stoddard, Joseph B. Murphy, W. H. Tabor, Warren P. Lake, Harry Russell, Louis Jones, Arnold Mortimer, Alice Marble, Blanche Lewis, and Lola Morton, with D. A. Kingsley and R. A. Lewis in advance. The company opened Jan. 16 at the Calumet Theatre, South Chicago, and is meeting with success in the Northwest.

Old Hickory Farm is playing in New York State to good business, under management of William Martell. The roster follows: John F. Ryan, Charles R. Crolius, J. R. Sprague, Thomas McLaughlin, John E. Edwards, Adele St. Alva, Gertie Clare, Alice Evens, William Martell, proprietor and manager; Al. C. Sweet, business-manager; E. J. Buckley, advance; Charles R. Crolius, stage director; Lewis W. Zernow, musical director. The Martells and Crolius and St. Alva are making hits in their specialties.

Crane's Players have been playing to phenomenal business. The El More Sisters are great favorites everywhere and many local managers want return dates.

Fire in an adjoining building caused a panic in the Kalispell, Mont., Theatre on Jan. 21, during a performance of Damon and Pythias by the Sanford Dodge company. The players coolly proceeded with the performance and their presence of mind quickly restored order.

A divorce was granted last week at Kansas City, Mo., separating Alice Nielsen and her husband, Benjamin Neutwig.

The roster of A Booming Town company is as follows: Lillian De Souza, Nettie De Souza, Charles Clark, Dan Sherman, David Morrisey May Ward, Doris Goodwin, Dick Ford, Harvey Belmont, Fred Basco, James Roberts, Frank Egan, Will Reynolds, Al. McCann, Floyd Moore, Ed Sampson, and M. Moore, manager.

George Bloomquist, of the Neil Stock company, will be married at Minneapolis, in June, to an English girl of title and wealth.

The suit of Charles O. Bassett against T. H. French for salary alleged to be due was dismissed last week at Albany.

Henry Thornton, author of "Silas Hood," is the husband of Gertie Thornton, who, during the season of 1895-'96, was with Conroy and Fox. Miss Thornton is also remembered with George S. Knight's company in Over the Garden Wall, and as a singer on the vaudeville stage.

Samuel Griffith and Dora Williams, both members of the Clara Hammer Theatre company, were married on the stage of the Opera House, Mitchell, S. Dak., on Jan. 27.

Alice Roseland joined In Old Kentucky at Buffalo, last week, to play Barbara. She has been engaged by Jacob Litt for Madge for next season.

Stephen Wright, who has just closed with A Ward of France company, has been engaged for the new stock company at Montreal.

Joe B. Murphy has joined The Pay Train company playing The Tramp. He also does his specialty.

Charlotte Deane has proven very successful in the role of Ah Yoi in The Cat and the Cherub. She plays the part with a dainty grace that readily earns the favor of her audience.

Margaret Gordon, now playing Felice, in The Little Minister, has been made a member of the Empire Stock company.

Ellen Vockey Seifert will not open her studio in this city until late in February, owing to the illness of her mother and her brother.

Elsie de Tourney and her manager, E. G. Hinebaugh, were married on Jan. 25. Mlle. de Tourney is now touring the Northwest in Cymbeline and Romeo and Juliet.

IN OTHER CITIES.

BROOKLYN.

SATURDAY, Feb. 5.

Julia Marlowe began her annual fortnight's engagement at the Montauk with the first local presentation of Rudolph Stratz's interesting drama in four acts, known as The Countess Valeska. The play, which has recently enjoyed a considerable degree of favor at the Knickerbocker, exhibits two changes of scenic setting, and shows Miss Marlowe in a couple of effective costumes. The star, who, by the way, is not looking at all well physically, rendered the title-role in a manner deserving of much praise, though in many respects it was not adapted to either her personality or capability. Her support is even and efficient, in several instances manifesting a high plane of individual excellence. Mrs. Sol Smith, who has not been seen locally for an extended period, made a most excellent Frau Ursula and was greeted with a generous reception at each performance, by those who not only recognize her merit as an actress, but also esteem her personal worth as a woman. For the second week of Miss Marlowe's stay, a repertoire comprising Romeo and Juliet, For Bonnie Prince Charlie, As You Like It, and Ingomar will constitute the bill, after which Colonel Sinn will present Sol Smith Russell in A Bachelor's Romance during the week ending Feb. 19. My Friend from India, with many of the original cast, has filled in the week at the Amphion, where Manager Lee Ottolengui next brings to view Augustin Daly's fine presentation of The Geisha, with the distribution of parts that made such a hit at the Academy of Music last week.

At the Columbia Frank Daniels has given Brooklynites their first opportunity to judge of his latest success, The Idol's Eye. In every particular the production has been identical with that seen during its recent run of fifty performances at the Broadway Theatre. It is a matter of regret, however, that Mr. Daniels' newest whimsicalities, in combination with Victor Herbert's delightful music and Harry Smith's taking libretto, had not been brought forward at the Montauk, where they would have undoubtedly duplicated the popularity and prosperity attained by The Wizard of the Nile during its two notably big engagements on that stage.

One of the greatest weeks financially in the history of the Gayety has been the current one with Vesta Tilley and her fine support. Not even standing room has been discernible there on any night of the week long before the rising of the curtain, which disclosed the two Musical Johnstons, who followed a fine xylophone rendition of the "William Tell" overture, with a brilliant performance on the same instruments of Sousa's "Stars and Stripes Forever;" also "The Handicap March." Valmore, the original 'instrumental man, then caught on in big shape with his peculiar specialty. Reno and Richards followed with some eccentric trick tumbling. The junior member of this team is one of the best looking, most graceful, and pleasing in manner and appearance in that line of business. The Four Cohans with their Money to Burn won hearty plaudits, preceding Vesta Tilley, who found her auditors in "Dutchtown" as responsive and appreciative as those in Upper Broadway, Manhattan. Miss Tilley has given five of her most notable hits, "The Eton Boy," "Piccadilly Johnny," "By the Sad Sea Waves," "The Midnight Sons," and "The Maiden's Sea Trip," all of which stamp her as pre eminent in that line. She is as great in her specialty as Paderewski is at the piano, or Melba in the gift of song. Charles Aldrich in an original tramp "turn," then came in before Lew Dockstader, who with a freshened monologue and his now popular "Baby Lu Lu," in which his sweet voiced little coadjutor sang like a lark, held the stage for forty minutes. Mr. Dockstader's series of parodies on Miss Tilley's songs, particularly in "Showing Aunt Matilda Around the Town," were most clever, and won a tremendous hand. The Lamont Trio brought the curtain down with some neat gymnastics, in which their rebounding table proved an important factor. Manager Bennett Wilson next introduces Ward and Vokes to the Eastern District as The Governors.

The Pacific Mail, interpreted on the lines of farce-comedy, has done well at the Grand Opera House, where Duncan Harrison's Comedians have relied on the drawing' powers of that new light in the fistic arena, Kid McCoy, who just prior to the fall of the final curtain comes on the stage and essays some bag punching, also a little exercise with the gloves, assisted by his boxing partner, Doc Payne. Next week Manager Frank Kuhlholz offers the opposite section of Primrose and West's Minstrels to that heard here several months ago.

The excellent resident stock of the Park Theatre have scored another decided hit in their enactment of The Ticket of Leave Man, which has never had a more satisfying local presentment, even when the late W. J. Florence has essayed the title-role. Henrietta Crosman's May Edwards was an admirable foil to the Bob Brierly of Howell Hansel, while Daisy Lovering's versatility was again shown in her impersonation of Sam Willoughby. The Hawkshaw of Edward Esmonde, Maggie Harold's Mrs. Willoughby, and the Tiger of Charles Canfield were all equal in merit, while William Davidge as Green Jones and the Melter Moss of George Larsen were not a whit behind in excellence. The next underline is The New Unknown, a freshened arrangement of his old-time success which John A Stevens has lately evolved in the retirement of his quiet home on Jay Street.

The Electrician of Charles Blaney has duplicated the favor it attained when first seen at the Bijou last year, it being followed there by another popular choice of Manager Harry C. Kennedy, Fallen Among Thieves.

Of the ten "turns" shown at Hyde and Behman's, the principal feature has been Johnstone Bennett in A Quiet Evening at Home, seen here for the first time since Miss Bennett dismissed her former support, S Miller Kent, in favor of George W. Leslie, his first appearance since a prolonged absence abroad. William Robyns and wife in The Counsel for the Defense worked hard. Mrs Robyns especially manifesting considerable ability. As her role, however, was liberally punctuated with slum slang, the audience laughed frequently when they should not have done so. Alburtus and Bartram were given an unusual meed of applause for a club juggling act; Ray L. Royce proved an acceptable monologist in portraying various types at a country school commencement: Hines and Remington should modify their Life on Cherry Hill—they have continued to pile on "toughness" in this sketch, until it has become, to say the least, m st tiresome. The Newsboys' Quintette now has two new faces since last heard here. Marie Heath has sung and recited, while The Silvers have sprung some new tear producers, the gloom of which have been intensified by the wondrously colored screen pictures that chase after the depressing verses. The trained dogs and cats of Leonidas excel all that have preceded them, while the baboon, Jessie, introduced by Frank Gardner in a horseback act upon a pretty trick pony, seems to have reached the acme of animal intelligence. Next week Manager Henry W. Behman will turn people away with Vesta Tilley.

Dan McCarthy has held forth at the American, where the week has been divided between The Dear Irish Home and The Cruiskeen Lawn, which are to give way to The Land of the Living.

At the Empire Al. Reeves' Burlesquers have had no cause for complaint as to patronage, Manager James E. Barnes following them with Miss New York, Jr.

The Blue and Gray have entertained the Lyceum's patrons, whom Manager Frey will next divert with A Man Without a Country.

The Star has been well filled with those desirous of seeing The New York Stars, led by Annie Hart, and augmented with Steve Brodie, who are to retire in favor of Sam Devere and his coterie.

The Merry Maidens have had many admirers at the Unique, where Frank B. Carr has The Gaiety Girls the ensuing week.

At the Brooklyn Music Hall the principal talent has numbered John Kernell, Farrell and Stark, Lena Pantzer, Fay and Clark, Elsiten; How, Wall and Walters, with Kine and Gotthold.

Joseffy, the pianist, is the principal feature of the third Seidl Concert at the Academy of Music this Saturday evening.—John Drew fills in the coming week at the Columbia with A Marriage of Convenience, while he is getting his new play in readiness at Wallack's.—Manager Edwin Knowles, of the Fifth Avenue, has released his week at the Academy of Music, beginning Feb. 21, to a local charity, which will essay some money making there during that period with Conterno's Battle of the Nations.—Rafael Navarro, the new superintendent of the Brooklyn Academy, assisted by his son Ralph, will make his introduction into personal management at this house, by presenting the Damrosch-Ellis Troupe, now at the Metropolitan, in a complete rendition of Tannhäuser there on the evening of Feb. 17.

SCHENCK COOPER.

SAN FRANCISCO.

San Francisco is in the throes of a Golden Jubilee, it being the fiftieth anniversary of the discovery of gold in California. The people have been pouring into town, and the consequence is that the theatres have been packed to the doors nightly. It is therefore hard to tell whether the enormous houses which have been the rule at the Baldwin Theatre 24-30 to witness The Girl from Paris are attributable to the merits of the play or to the number of amusement seekers in the city. However, the two acts in this farce are full of gayety, color, life, music, and frivolity. It lacks a trifle of genuine spontaneity as played by the people who are now presenting it, and yet it keeps the audience amused and entertained throughout the evening. The young ladies in The Girl from Paris are all young, all pretty, and all graceful, and they dance with an enthusiasm that is contagious. Quite a clever dancer is introduced in Fleurette. Edgar Halstead is well suited to the double role he plays. William Blaisdell, as the Frenchman, is unusually good. Special mention should also be made of J. C. Marlowe in his exceptionally interesting interpretation of the bluff military man. The principal female character, Julie Bon Bon, is played by Mamie Gilroy, who makes a captivating French flirt. The remainder of the cast is well filled. The comedy will run another week, and there has been a large advance sale. The Bostonians will soon appear at this theatre.

Courted Into Court has done a good second week's business at the California 24-30. This theatre will be dark until Feb. 7, when Black Patti's Troubadours will be seen.

Arabian Nights has played to most profitable houses at the Alcazar 24-30. Wright Huntington is especially well suited to characters like Arthur Hummingtop, and he does some excellent light comedy work in this play. Mrs. F. M. Bates, as Mrs. Gillibrand, is exceedingly amusing, and receives much enthusiastic applause nightly. Florida Kingsley, as the India rubber girl, is not so captivating as usual, but it may perhaps be due to illness, as she has played with difficulty throughout the week. Juliet Crosby, as Daisy Maitland, does creditable work. Gertrude Foster, as Mrs. Hummingtop, was most graceful. The play is prettily staged. Jan. 31-6 Victor Durand will be presented, introducing W. H. Pascoe as a member of the co.

There have been large audiences at Morosco's 24-30, the sensational melodrama, Brother for Brother, being the attraction. Mortimer Snow impersonates the leading role satisfactorily, and Landers Stevens sustains the heavy part fairly well. Fred Butler has another opportunity to do some thoroughly good character acting. Maurice Stewart, George Nicols, Bert Morrison, and Clarence Arper are good in their respective parts. Maud Edna Hall makes the most of Cora Dane, and Lorena Atwood is amusing as the erratic Mrs. Radford. Mamie Holden and Julia Blanc are both good. Down in Dixie 31-6.

Brian Boru at the Tivoli 24-30 has drawn full houses, but in spite of this fact it will be withdrawn 31 to give way to The Pearl of Pekin.

William H. Pascoe, who has been leading man with the stock co. at Morosco's for a prolonged engagement, has severed his connection with that theatre and has been engaged for a limited season at the Alcazar. He has made himself wonderfully popular in this city, and the management of the latter theatre has done good business in securing his valuable services.

After an absence of two years from the stage Mrs. Adele Clarke, mother of Harry Corson Clarke, will make her reappearance in What Happened to Jones. Charles Charters, who has proved a valuable addition to the Tivoli co., will also take a prominent part.

Friedlander, Gottlob and Co. have contracted for the appearance of F. Marion Crawford in a series of three lectures on Italian life and art, to be given at the California.

W. W. KAUFMAN.

DENVER.

At Gay Coney Island did good business at the Tabor Jan. 23-29. It is a clean-cut, up-to-date farce-comedy, and was well received. The bright particular lights are J. Sherrie Mathews and Harry Bulger. They are decidedly clever fellows, and tell their good jokes and sing their own amusing parodies in a highly entertaining manner. Prominent in the supporting co. were Jane Whitbeck, a soubrette with pleasing, fetching ways; Josie De Witt, a statuesque blonde, who plays the violin well; Marie Toubey, who proved a somewhat fascinating boy, and was even pret'ier as a girl, and J. Royer West and Alice Montague, who gave some unique musical specialties. Shall We Forgive Her 30-5.

The Boston Lyric Stock co. presented Ship Ahoy at the Broadway 23-30 to good business. The successes of the production were scored by J. K. Murray and Milton Aborn. Mr. Aborn was exceedingly funny in a perfectly legitimate way, and demonstrated that he is capable of giving first-class comedy free from horse play and buffoonery. His enactment of this role was the best thing he has done here and made a pronounced hit. As we are accustomed to good work from Mr. Murray, his excellent portrayal of the role assigned him created no surprise. Edgar Temple and Richie Ling did the little allotted them satisfactorily, and W. H. Clark made a capital Barnacle Duff, and interpolated the song "Rocked in the Cradle of the Deep," which he sang exquisitely. Clare Lane made us wish that her role offered better opportunities, for she is such a careful, painstaking artist and sings and acts her roles so delightfully that it is a pleasure when she is on the stage. A somewhat taking feature of the production was the March of the Naval Cadets, arranged by Mr. Aborn, and executed by the ladies of the co. at the opening of the third act. Maritana 30-5.

South Before the War has done very good business at the Lyceum 23-30, the picturesque Southern scenes being admirably depicted by a large co. Pastimes on the levee, an old-fashioned colored camp meeting, and a typical cake walk proved strong features. Ferry, the human frog, is a contortionist a bit out of the ordinary. Lumiere's cinematographe proved to be one of the most satisfactory animated picture machines that has been exhibited here. Town Topics 30-5.

O'Grady's Troubles took possession of the stage at the Orpheum week of 23, and was played by the stock co. to good business. Robert E. Bell, H. P. Meldon, and Lottie Le Vynne were mainly responsible for the humorous troubles. Incidental to the play vaudeville acts were introduced by the Barrett Brothers, Minnie Adams, George Munroe, Lottie Le Vynne, and Ray Southard. The Ragpicker's Child 30-5.

The Cattle Growers' Convention, held in this city 25-27, brought a number of strangers to the city, and tended to make business good at the theatres. A local feature provided for the entertainment of the guests was a barbecue held at the Stock Yards afternoon of 27, which was attended by 30,000 people, proving conclusively that the best paying show in Denver always is a free show.

A highly enjoyable smoker was given at the Denver Athletic Club night of 25 in honor of the delegates to the convention. An excellent vaudeville programme was contributed by local talent, and later in the evening W. H Clark and J. K. Murray, of the Boston Lyric Stock co., and J. Sherrie Mathews, of At Gay Coney Island co., very graciously entertained the boys, and were enthusiastically received.

F. E. CARSTARPHEN.

CLEVELAND.

The cold wave which struck us Jan. 31 and stayed all the week had a bad effect on the attendance at the theatres. At the Euclid, Julia Arthur played A Lady of Quality all week, opening 31 to a large and representative audience. Otis Skinner 7-9. E. H. Sothern 10-12.

The Lyceum had a good co. presenting The Isle of Champagne week of 31. Richard Golden and Katherine Germaine taking the leading roles. Cleveland Grays Minstrels 7-12.

Atkinson's Comedy co. in Peck's Bad Boy held the board at the Cleveland 31-5. Blue Jeans week of 7.

Much sorrow is expressed in Cleveland at the sudden death of Gus Huge, which occurred Wednesday, 2, at the home of his father in this city. Although Mr. Huge had been ill since shortly after New Year's, it was not thought his illness was serious, and his death was unexpected.

The Cleveland Grays Minstrels at the Lyceum Theatre week of 7 will be worthy of this famous organization, as everything they undertake is gilt edged.

WILLIAM CRASTON.

BUFFALO.

The Wedding Day, with its trio of stars, three advance representatives, and innumerable treasurers and "personal representatives," was the attraction at the Star Jan 27-29. The opera was fairly well received here. The Sunshine of Paradise Alley was the offering 31-2. This is the first production of that piece here, and following in the wake of The Wedding Day the patronage was small. The scenic effects were exceptionally good, but the co none too strong. John D. Griffin was excellent as John James O'Grady, and Ben D. Ryer made a splendid Eddie Duke. Mrs Charles Peters gave one of the cleverest character impersonations we have ever seen in the part of Widow McNally. Lottie Faust looked charming, and executed a graceful dance. The remainder of the cast was hardly up to the average. Thomas W. Keene 3-5. A Stranger in New York 7-12.

In Old Kentucky, the perennial favorite, occupied the Lyceum 31-5 to splendid business. Lulu Tabor was the same sweet, winsome Madge as of yore, and her work throughout was thoroughly artistic. Frank Dayton looked familiar in his old part of Frank Layson. H. B Bradley made a good Colonel, and Florence Stover was satisfactory in the part of Alathea Layson. The rest of the cast was fair. The piece was splendidly staged, the scenery being entirely new. At Gay Coney Island 7-12.

8 Bells broke the house record at the Lyceum last week. At popular prices the receipts during the week were within a few dollars of $6,000. This is the figure which Manager Laughlin advertises as the capacity of the house.

The workmen who have been engaged in rebuilding the Academy of Music have about finished their labors, and the place will be in good shape when Manager Girard opens Wonderland 7. Manager Girard has secured two cos., which will alternate in presenting vaudeville and drama on the theatre stage; while two large lecture halls will be filled with interesting relics and curios. Several bijou stages will also be occupied by entertaining features, including Madame Pianka and her trained lions.

The Seventy-fourth Regiment Band gave a most enjoyable concert at Music Hall 30. The regular symphony concert occurs at this house 3. Mr. and Mrs. Benschel will be the extra features.

Harry E. Scripture, who will be the ballad singer with the now organizing Hapgood Minstrels, was a welcome caller 1.

A project is on foot to reopen the Tierney and Mahoney Music Hall at Niagara Falls as a first-class vaudeville house. Several Buffalo men are interested in the project.

A burlesque co recently stranded in a nearby town, leaving many of the members without a penny. Three of the male members of the co. made their way to Buffalo. Proprietor Beque, of the Hotel Ontario, heard of their plight and furnished them with transportation to New York. It is a pleasure to record such acts of kindness.

It will be well for managers throughout the country to look over the possibilities of the Pan-American Exposition in Buffalo which will take place in 1901. Several managers have already made plans for various productions, among whom is Imre Kiralfy. The exposition will be on a scale second only to the World's Fair.

On the stage of the Lyceum 4 during the performance of In Old Kentucky a challenged buck and wing dancing contest has been arranged for. The colored dancers connected with the co. will on this occasion meet in contest all the local dancers.

Local Elks are making arrangements to attend the annual convention at New Orleans in May. If the arrangements are consummated as planned the local lodge will go in a special train.

Mrs. Frank Dayton, who has for several seasons played the part of Alathea Layson with In Old Kentucky, has retired from the cast. Florence Stover joined the co. here, and is now playing the part. Mrs. Dayton's retirement is due to injuries sustained by falling from the tree used in the third act of the drama, and subsequent injuries sustained by shock and exposure at the fire which destroyed the scenery, trunks, etc., of the co. She left 2 for Florida, where she will remain the rest of the Winter.

It will be of interest to managers to learn that the bill posting firm of Whitmier and Filbrick will be continued under the old firm name. Mrs. Whitmier will have the share in the business formerly owned by the late C. M. Whitmier, and Mr. Filbrick will remain in active management of the concern.

B. P. O. Elks 23 will hold a social session at the lodge rooms 9, and an invitation to attend is extended to all brothers who may be in the city at the time.

Dave Wheeler, manager and agent of various theatrical enterprises at different times in his career, was a visitor in the city 2. He is a cousin of "Punch" Wheeler.

It will interest Frank David to learn that during a discussion of the various features of THE MIRROR by several prominent theatrical men of Buffalo recently, it was asserted by a number that he was The Matinee Girl who writes such bright articles for the paper.

RENNOLD WOLF.

ST. PAUL.

Donnelly and Girard, with a large and clever co in support, presented The Geezer at the Metropolitan Opera House Jan. 27-30 to good houses. The performance is bright and varied, and goes with vim. The picturesque stage settings and large number of pretty and clever girls in taking costumes made some striking stage pictures. The dancing and the chorus work are commendably good throughout. Mr. Donnelly was entertaining in the role of Li Hung Chang, and did full justice to the part. Mr. Girard as Two Hi was very funny and amusing in his acrobatic eccentricities and facial expressions which caught the house. Mae Lowery is a bright and clever actress, and rendered the part of O LeMosa Sam in a charming manner. A most entertaining specialty was contributed by Mabel Rivers, a graceful dancer, in the French doll dance. Nettie Black has an attractive stage presence, and she looked and acted her part in a commendable manner. The role of Nellie Fly was ably sustained by Nina Bertolina. Mark Sullivan was also decidedly good. The Sign of the Cross was presented 31-5. The Geisha 6-12.

The Cherry Pickers was given its first presentation on the local stage 30-5 at the New Grand Opera House. Two Little Vagrants co. 6-12.

Nettie Black, of the Geezer co., is remembered by St. Paul theatregoers as a favorite member of the Jennie Winston Opera co., also in the leading role of Hanlon's Fantasma. Miss Black played a Summer engagement with the Jennie Winston co. at the Metropolitan a few years ago, and during her visit made many warm friends in the city.

Guilmant, the great French organist, will give a recital at the People's Church 5.

Manager R. E. Stevens, of The Cherry Pickers, has brought a number of large attractions to St. Paul during the past twenty years. Mr. Stevens is a courteous gentleman, and is remembered by old-time theatregoing friends as representative of the Charles Furbish co. that played in the old Opera House in the seventies. Manager Furbish was the originator and starter of the combination system.

GEORGE H. COLGRAVE.

NEW ORLEANS.

With the advent of the carnival season there is already a marked influx of visitors to our city, and by 22, Mardi Gras, there will be some fifty thousand visitors within our gates. This floating population will increase the attendance at the several theatres and is, in fact, noticeable at present judging from the good business done by the Grand Opera House, Academy of Music, and St. Charles Theatre.

The Prisoner of Zenda, on its second annual tour, appeared here Jan. 30-6. The play is elaborately staged and costumed, and the principals in the cast are competent people who succeed in giving a life-like portrayal of Anthony Hope's celebrated novel. Business fair. Stuart Robson in repertoire 6.

A Contented Woman was seen here 30-6 and met with a reception quite satisfactory. Primrose and West's Minstrels 6.

Robert G. Ingersoll lectured on "The Liberty of Man, Woman and Child" at the Grand Opera House 30. The occasion was his second visit to our city, and his enthusiastic reception was in keeping with his reputation as an orator and free thinker. The event was a social and pecuniary success, the S. R. O. sign being conspicuous early in the evening.

Francis Wilson began a week's engagement at the Grand Opera House 3-5 in his comic opera success, Half a King. Mr. Wilson has few peers in his particular line and the big business done is a criterion of his artistic worth and popularity. Lulu Glaser, the prima donna of the co., is a dainty actress and a sweet singer, and from a musical standpoint carries off the honors of the evening. J. C. Myers, Clinton Elder, and Peter Lang are in the co. Half a King was seen here about a year ago, and drew a big business, which is being duplicated this year. A Trip to Chinatown 6. Frawley co. 13 for four weeks.

The New Orleans Press Club held an informal at Jessie Bartlett Davis, Alice Nielsen, and other members of The Bostonians being present. The occasion was a musical and intellectual treat.

All plans for bringing the French Opera co. from Costa Rica here have signally failed, and the prospects of having grand opera for the carnival week are remote as ever. J. C. Myerson, representing the co., endeavored to get a guarantee and the transportation of his co., but failed.

J. MARSHALL QUINTERO.

MINNEAPOLIS.

At the Metropolitan Theatre A Bachelor's Honeymoon was presented Jan. 27-29 to fair business. Both play and co. were well received. George F. Nash, William W Jefferson, Virginia Jackson, R P. Gibbs, Bella MacLeod, and Nita Sykes deserve special mention for creditable work. The Geisha opened for a week 30 to a good audience, and scored an emphatic hit. The co. was more than ordinarily good. Linda da Costa was captivating as Mollie Seymore. Laura Millard was happily cast as O Mimosa San. Kate Gilbert made a pleasing Juliette. Mark Smith was amusing as Marquis Mari. Henry Gunson, John Park, and Cornelia Barbour were also seen to advantage. The Sign of the Cross 7-12.

At the Bijou Opera House McFadden's Row of Flats was given week of 30, opening to two large houses. The co is made up of clever people notable among whom are Richard K. Mullen, Charles A. Loder, Estelle Wellington, Lizzie Conway, the Harrison Sisters, Curtis and Harry Speck, and George Leslie, whose specialties provoked enthusiastic applause. The Cherry Pickers 6-12.

The Danz Orchestra gave an exceptionably enjoyable concert at the Metropolitan Theatre afternoon of 30 to a large audience.

The splendid new organ for the Westminster Church of this city, has been placed in position, and was formally opened by Alexander Guilmant, the famous French organist, in the presence of a large and brilliant house 4.

Claire Fletcher has severed his connection with the William Owens co., which has been touring the West in The Legitimate, and has returned to his home in this city.

Charles Swain, of the Geisha co., was at one time a popular member of a local stock co., and made many friends by his clever comedy work.

F. C. CAMPBELL.

LOUISVILLE.

Theodore Thomas and the Chicago Orchestra gave two highly classical concerts at the Auditorium 1-2 to cultured audiences of Louisville musicians.

At Macauley's Jan. 31-2 At Piney Ridge was presented by a capable co., which was well received. Under the Red Robe 3-5. Creston Clarke 7-9.

The most ambitious attempt yet made by the Meffert Stock co., at the Temple, was the really elaborate production of The Two Orphans, presented 31-5. Oscar Eagle was in the cast for the first time since his serious accident, playing acceptably the role of the Chevalier. Edmund Day as Jacques and T. M. Reynolds as Pierre made distinct hits, as did Esther Lyons and Beatrice Ingram as Henriette and Louise, and Miss Burt as Madame Frochard. The piece was elaborately mounted, Manager Meffert having had special scenery painted for it.

At the Avenue 30-5 On the Suwanee River drew large and pleased audiences. John L. Sullivan co. will open 6.

The local Elks will give their annual minstrel entertainment at an early date.

The date of the benefit of Julian Munoz, the Louisville amateur, who is very ill, has been fixed for 6, and will undoubtedly be largely attended.

Mrs. Blackmore, the treasurer of the Meffert co. at the Temple, is becoming very popular with the patrons of that house.

Colonel Boone and his trained animal show will remain a second week at Music Hall, closing 5.

The death of the aged widow of C. B. Parsons in this city 30 recalled recollections of her talented husband, who more than a generation ago was one of the foremost of American tragedians. He left the stage to become a distinguished Methodist minister. Among a number of prominent descendants he leaves is a grandson, Charles P. Weaver, the present Mayor of Louisville.

CHARLES D. CLARKE.

KANSAS CITY.

Pudd'nhead Wilson, in which Edwin F. Mayo is now playing the title character, was presented at the Coates Opera House Jan. 31-5 and thoroughly enjoyed by good-sized audiences. The younger Mayo was exceptionally good, and realized all expectations as Pudd'nhead Wilson, although suffering severely from a cold. Frank Campeau was fairly artistic as Tom Driscoll, and Ada Dwyer gave the best performance of Roxy that has been seen here. The Sheriff Blake of W. R. McKay, the Rowy of Francis Graham Mayo, and the other parts were all in excellent hands. Tim Murphy 7-9. Frawley co. 10-12.

Miss Philadelphia appeared here for the first time at the Grand Opera House 30-5, and proved a burlesque and musically comic attraction of good merit, owing to the clever people engaged in its presentation. Joe Cawthorn headed the co. and introduced his familiar and always applauded Dutch specialties, Elvia Crox-Seabrook, as Miss Philadelphia, looked very attractive, and sang and acted well. Jessie Villars, Qusenie Vassar, Will H. West, and others were well cast and a graceful little dancer, Lillie Collins, was well received. Hopkins' Trans-Oceanics 6-12.

Work is progressing favorably on the clearing away of the débris of the Auditorium, and plans have been completed for its rebuilding.

The eighth concert of the Philharmonic Society at the Coates 30 was attended by a crowded house. The Kansas City Symphony Orchestra concert will be held at the Grand Opera House 4.

Fannie Bloomfield Zeisler will appear in concert at the Lyceum Hall in connection with the Euterpe Society 2.

FRANK B. WILCOX.

COLUMBUS.

The Lilliputians was the attraction at the Southern Jan. 27-29. Sousa's Band 30. E. H Sothern presented The Adventures of Lady Ursula 1. Margaret Mather gave Cymbeline 2. Secret Service 3-5. Innis' Band 6. A Stranger in New York 7. A Lady of Quality 9. De Wolf Hopper 11. Donnelly and Girard 14-16.

The Neill Stock co. is continuing its good business at the Grand. Hazel Kirke and The Amazons being presented in an excellent manner 27-2. The individual work of Thomas Keogh, Eugene Ormonde, and Anne Blancke was highly commendable. No expense is being spared to make all the productions as fine as possible, the stage settings being accurate and elaborate, and under the careful stage management of Robert Morris everything works smoothly. Friends and Young Mrs. Winthrop are underlined.

Weber and Fields' Vaudeville Club gave one of the best entertainments of that character seen here, and the High Street was well filled at every performance 27-29. Rossow Brothers gave their clever entertainment to good houses; the specialties were of a high order, that of the Rossow Midgets being especially excellent. Darkest America 3-5. A Guilty Mother 7-9. Katie Emmett 10-12.

John Vogel, proprietor of Darkest America, is at his home here. He reports excellent business on the road.

J. B. DAVIS.

ATLANTA.

Lyceum will open with the Cora Van Tassell co. 7 for a week, followed by the Klimpt-Hearn co. 14-19.

The Imperial enjoyed a good business Jan. 24-29, with Robin Hood, Jr. Semon's Extravaganza co. was the bill 31-5, and opened to good house. Master Semon, Jack Hazlitt, Jr., and the Wiggs were very

clever, and did good comedy work. The Gay Girls of Paris 7-12.

George Wilson, a great favorite here, will sever his connection with Primrose and West after this season. Mr. Wilson says he will come South next season with the largest minstrel show on the road. It will be known as George Wilson's Minstrels.

JOHN H. THOMPSON.

MILWAUKEE.

Two Little Vagrants opened at the Bijou 30 to full houses. This is a return engagement, and promises to be even more successful than the former one. Since the play was presented here last October some alterations have been made. The gruesome hospital scene has been eliminated and the comedy element strengthened. Mildred Holland's excellent interpretation of Fan Fan brought her rounds of applause; Edith Fassett handled the part of Claude very skilfully; James Horne is exceedingly good as D'Armont, and the part of Le Renard, originally taken by Dore Davidson, is exceptionally well done by Edwin B. Tilton. Ada Levick and Blanche Moulton deserve much praise, and the minor roles are ably filled by Eugene Sweetland, W. H. Pendergast, J. C. Vernon, F. W. Farrell, Mary Asquith, and Claire Ainslee. The piece is staged effectively, and the performance merited the approval it received. James J. Corbett 6-12.

Doctor Klaus was presented at the Pabst 30 to a large audience, a most finished and thorough performance being given and much appreciated. Frau Mueller is billed for 2 and Hans Huckebein for 5. The Milwaukee Musical Society presented Begar's Oratorio, Manasseh, 1 before a large and pleased audience.

The Davidson: Dark Jan. 30-2; Donnelly and Girard in The Geezer 3-6. Dark 7-19. Sousa's Band 20. Richard Mansfield 21, 22.

Darkest Russia is billed for the Lyceum 6.

The one thousandth performance of Two Little Vagrants will be given 4 on which occasion the management will present to each lady in the audience a silver writing tablet as a souvenir.

C. L. N. NORRIE.

INDIANAPOLIS.

A Stranger in New York at the Grand 31-2, pushed the orchestra under the stage and filled the house at every performance. Aside from Joseph Coyne the co. is weak, most of the specialties being poorly done, while the singing was positively bad. The McCoy Sisters can dance, but they should not try to sing. Miss Crane is pretty, and one does not wonder that the Charleston society girls were jealous of her. Harry Rogers, as L. Collier Down, carries his part well. The piece is handsomely staged and the music catchy.

The Sign of the Cross was at English's Jan. 24-29.

The Lilliputians 31-2 gave their performances in English, which adds greatly to their attractiveness. The ballet is large and beautifully costumed: Ebert and Helene Linden were the stars. Business was good and the performance satisfactory. De Wolf Hopper 8, 9.

George W. Monroe in A Happy Little Home at the Park 31-2 pleased large audiences. The co is about the same as last seen here. Miss Drew is as pretty as ever and sings well. Anna Lloyd and Edwina were both recalled several times. The comedy is clean and goes smoothly.

Sousa's Band pleased a large audience at Tomlinson Hall 2.

Fairbank is to maintain a Summer theatre, opening early in May. George W. June is to have the management, and it is believed that in his capable hands the venture will be a success.

W. W. LOWRY.

JERSEY CITY.

The Heart of the Klondike came to the Academy of Music Jan. 31-Feb. 5 to poor business. The production was an agreeable surprise. Blood and thunder was expected, but instead of that we got a well written play interpreted by an excellent co., the best co. that Keogh and Davis ever sent to this city. Scott Marble, the author of the play, has treated his theme in an attractive manner, and tells the story in a vigorous way. The situations are thrilling, and the entire four acts show scenic pictures that are picturesquely beautiful. The work of E. L. Snader, Sheridan Block, Ernest Hastings Lloyd Melville, Edward Sanford, Lottie Williams, Jessie Bonstelle, Margaret Raven, Grace Sheridan, Sadie Stringham, and Alice Trudelle was capital. Edward Sanford did a specialty in the second act. The Pacific Mail 7-12. Ward and Vokes 14-19.

William E. Broderick, of the Girl from Paris co., now at Wallack's Theatre, New York, was a visitor here 1.

The attaches of the Lyric Theatre, Hoboken, will have a ball in that city 17.

Digby Bell was to have been the attraction at the Academy of Music 7-12, but at the last moment The Pacific Mail was substituted. Mr. Bell will come later, it is hoped.

The Heart of the Klondike co. closes season here after the performance 5. It is said that a new co. will be organized to finish out season.

WALTER C. SMITH.

GALVESTON.

James O'Neill in Monte Cristo at the Grand Jan. 24 drew a good house. The characterization is marked by the same careful treatment always extended, and accordingly appeals with the usual force and good effect. Support capable. Baldwin-Melville co. returned 25 in Two Orphans and Ten Nights in a Barroom to big business. The Prisoner of Zenda 26, 27 was presented by a competent co., headed by Howard Gould, and was favorably received by fair-sized audiences. Henshaw and Ten Broeck 28, 29 in Dodge's Trip to New York were not liberally patronized; in fact, the attendance was rather light. The performance, while very bright in spots, offers room for betterment, and in its present shape is scarcely up to the standard heretofore offered by this clever team. Baldwin-Melville again 30 in Louisiana and Never Too Late to Mend; big business. Next week The Bostonians, A Trip to Chinatown, Robert G. Ingersoll, Stuart Robson, and Roland Reed.

Manager Albert Weis has retired from active management of the Grand after two weeks' service, reappointing Fred G. Weis. Charles Wilson returns to his old duties as treasurer.

Walter Baldwin claims to hold the new lease for the St. Charles Theatre in New Orleans. Mr. Baldwin states that his check was received several hours in advance of any other, and that a telegram was received by him at San Antonio notifying him of its acceptance.

C. N. RHODE.

DETROIT.

Bob Fitzsimmons is at Whitney's Jan. 31-5. The engagement began 31 with an immense audience in attendance, and the rush has continued ever since. The vaudeville bill which Mr. Fitzsimmons and his co. offer is a good one, and includes George Whitman, Lizzie Davis, Charles B. Lawlor, Lizzie Mulvey, Pearl Inman, the Crane Brothers, and McCale and McDaniels.

Joseph Murphy opened 31 at the Lyceum for the week. His repertoire consists of Shaun Rhue and The Kerry Gow. He is always well patronized in Detroit, and this time is no exception to the rule. One Round of Pleasure 6-12.

The Broadway Burlesquers are playing at the Capitol Square 31-5. Next week Casino Operatic Burlesquers.

The engagement of E. H. Sothern, which begins to-night (Thursday, 3) at the Empire, promises to be an interesting and successful one. Mr. Sothern will present The Adventure of Lady Ursula and Lord Chumley. The Empire remained closed the first part of this week.

KIMBAL.

OMAHA.

Pudd'nhead Wilson, with Edwin Mayo in the role made justly famous by his talented father, attracted a series of fair-sized audiences at the Boyd Jan. 27-29. Mr. Mayo was generally commended for conscientious work, and is supported by a co that is very evenly balanced and which contains among others the familiar names of Menifee Johnson, Frank Campeau, W. R. McKey, Ada Dwyer, Belle Stoddard, and Frances Grahame Mayo. Lewis Morrison in The Master of Ceremonies opened for three nights 31. Frawley Stock co. 7-9. Tim Murphy 10-12. Hopkins' Trans-Oceanics 13-16. James O'Neill 17-19. The Man from Mexico 20-23.

The Woodward Stock co. are still prospering at the Creighton. They divide the week of Jan. 30 between Queen's Evidence and The Banker's Sons. The specialties include Ola Hayden, Hayden and Heatherton, and the Doners.

JOHN R. RINGWALT.

PROVIDENCE.

Owing to the severe storm the week 31-5 opened light at all our theatres.

Keith patrons found enjoyment in A Boy Wanted during the week. E. J. Heron has succeeded Harry Blaney in the leading role and plays the part well. Nellie O'Neill sang and danced herself into popular favor, and Knox & Wilson and Miss Hartley contributed to the general fund of pleasure. Business good. The Rays in A Hot Old Time 7-12.

Jack and the Beanstalk was at the Providence 31-5. Secret Service 7-12.

At Infantry Hall 2 the Boston Symphony Orchestra gave its fifth concert, with Alexander Siloti as soloist.

A return engagement of the famous Banda Rossa is announced for 9, when afternoon and evening concerts will be given in Infantry Hall.

HOWARD C. RIPLEY.

PITTSBURG.

The Span of Life was presented at the Bijou Jan. 31-5 to packed houses nightly. In Old Kentucky 7-12.

Niobe was produced 31 by the Grand Opera House Stock co. to good audience. The vaudeville is headed by Press Eldridge. Next week Turned Up, and the vaudeville bill will be headed by Phyllis Allen.

At Adams' East End Theatre A Bunch of Keys 31-2 and The Dazzler 3-5 attracted good houses. Hopkins' Trans-Oceanics for next week.

Innes and his band attracted a fashionable and large audience to Carnegie Music Hall 4.

JOSEPH CROWN.

PORTLAND, ORE.

At the Marquam Black Patti's Troubadours Jan 27-29 in Ernest Hogan's musical skit, At Jolly Cooney Island, songs and coon dances, and cake walks, closing with operatic selections by the co., gave one of the greatest performances of the kind ever seen here, and drew four full houses.

Cordray's opened to crowded house 23 with the Broadway Theatre co. in The Lost Paradise, and considering the snowy weather obtaining week ending 29, the co. continued to good patronage. In Old Madrid 6-12.

O. J. MITCHELL.

CORRESPONDENCE

ALABAMA.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE Woodward-Warren co. Jan. 25-29 in A Practical Joke, Cheek, Too Much Smith, Our Strategist, and The Boomers; at the opening performance many were turned away; co. good. Klimt-Hearn co. in Pawn Ticket 210 opened for a week 31. Primrose and West 2.

MOBILE.—THEATRE (J. Tannebaum, manager): Edwin Travers presented The Private Secretary and A Jolly Night Jan. 27-29, and gave satisfaction; business fair. What Happened to Jones proved uproariously funny 31, and played to S. R. O.; a talented co., including Kathryn Osterman, Anna Belmont, George C. Boniface, Jr., and Reuben Fax, lends materially to the success of the play. Primrose and West 5.

SELMA.—ACADEMY OF MUSIC (B. F. Toler, manager): Hogan's Alley Jan. 31; good business. Primrose and West 4.

TUSCALOOSA.—ACADEMY OF MUSIC (John G. Brady, manager): Edwin Travers 2, 3.

ARKANSAS.

HELENA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): William L. Roberts in Faust Jan. 25, 26. Rosabel Morrison 1. Side Tracked 5.==ITEMS: After spending some days here, William L. Roberts reorganized his co. The stay being very costly, Managers Newman and Ehrman kindly tendered Mr. Roberts the Opera House for a benefit performance 26.

FORT SMITH.—GRAND OPERA HOUSE (C. J. Murta, manager): Chase-Lister co. 24-29 to good business. Side Tracked 31. Punch Robertson co. 3-5. Clay Clement 11. Robert G. Ingersoll 14.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vleit, manager): Punch Robertson co. Jan. 24-26; good houses. Lillian Lewis in For Liberty and Love to good house 28; play good. Tennessee's Pardner 31.

FAYETTEVILLE.—OPERA HOUSE (H. M. Hudgins, manager): Mixed Pickles and A Dress Rehearsal (local) Jan. 28; crowded house.

VAN BUREN.—OPERA HOUSE (H. A. Britt, manager): Side Tracked 1. Henshaw and Ten Broeck 18.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Willie Collier in The Man from Mexico proved a big drawing attraction Jan. 24-26. Nellie McHenry closed in A Night in New York 27-29 to fair business. Mahara's Minstrels 31-2. Courted Into Court 4, 5. The Bostonians 7-10. 1492 17-19.==BURBANK THEATRE (John C. Fisher, manager): Sam T. Shaw's co. closed a most successful five weeks' engagement 30 with an exceedingly good presentation of In Mizzoura; Mr. Shaw and his co. have become great favorites during their visit. Elleford co in The Stowaway 31.==ITEM: Sam T. Shaw was initiated as a special compliment 26 in the N. A. T. S. E., and was presented with a handsomely engraved solid silver traveling card of the order.

OAKLAND.—MACDONOUGH THEATRE (Friedlander, Gottlob and Co., lessees): Courted Into Court Jan. 31, 1. The Man from Mexico 4, 5.==OAKLAND THEATRE (J. J. Rollins, manager): Gleason Brewer co. in The Irish Rebel 24-31; co. clever; crowded houses. Same co. in Divorced 31-6.==ITEMS: The Leandro Trio, of this city, gymnasts and tumblers, have accepted an engagement with the Calhoun Opera co., and will at once leave for an extended tour with that co.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Elleford co. Jan. 24-31. Nellie McHenry 5. The Bostonians 11, 12.

RIVERSIDE.—LORING OPERA HOUSE (F. A. Miller, manager): Willie Collier in The Man from Mexico Jan. 27 to good business.

COLORADO.

CRIPPLE CREEK.—GRAND OPERA HOUSE (U. G. Danford, manager): The Brownies Jan. 26, 27. Shall We Forgive Her 6. The Man from Mexico 10.==BUTTE OPERA HOUSE (J. F. Vardaman, manager): The Pulse of New York to big business 30.

ASPEN.—WHEELER OPERA HOUSE (Billy Vanleesee and manager): The Brownies Jan. 24. The Pulse of New York 26; fair performance; small audience. The Man from Mexico 9. Shall We Forgive Her 11.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): The Pulse of New York Jan. 25 to light business. The Gay Matinee Girl 8. Lieutenant Peary 10. Shall We Forgive Her 12.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): The Brownies Jan. 24.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): John B. De Matte, lecture, Jan. 26 to big business. Lieutenant Peary 7.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): A Paris Model Jan. 24; fair house; the comedy proved disappointing; the co., which included Madame Pilar-Morin, Maud Haslam, and Leo Dietrichstein, was excellent. My Friend from India 29; large receipts. A capital co., headed by Frederic Bond and May Vokes, gave the comedy with dash and spirit. Mr. Bunnell proved himself a most enterprising and painstaking theatrical manager when he brought the Broadway Theatre co. here for a special matinee performance of The Highwayman 2, and he was rewarded by one of the most brilliant audiences of the season. As New Haven was the birthplace of the pretty opera, Mr McCormick, of the Broadway, made an effort to make the return engagement one of unusual merit. He brought up the full orchestra from his theatre, the same splendid cast, and Reginald De Koven to conduct. At this end, Mr. Bunnell planned everything most carefully and systematically. The co. was taken to and from the station in carriages. The opera has been much improved since its first presentation, and was received with the same marked enthusiasm as upon the opening night. The Rappaport benefit concert 31 played to the capacity despite the storm, and was in every way a delightful musical treat. O Susannah opened for three nights 3; cast included Maude Harrison, Josephine Hall, Jessie Busley, Fitz Williams, and Robert Cotton. Mrs. Fiske will appear in her great success Tess of the D'Urbervilles 8, and from the many inquiries at the box-office there is every indication of the banner house of the season. Damrosch-Ellis Opera co. 10. Jack and the Beanstalk 16. The Heart of Maryland 19.==GRAND OPERA HOUSE (Starr and Breed, managers): The Secret Enemy (return engagement) 27-29; splendid business. Hogan's Alley 31-2 to large and pleased gatherings, despite the weather. Fallen Among Thieves 3-5; houses well filled. A Baggage Check 7-9. The Country Merchant 10-12. Chimmie Fadden 14-16. Humanity 17-19. Managers Starr and Breed are greatly encouraged by the excellent business at the Grand, the receipts showing a gain every week.==ITEMS: Harry Lacy was offered, but declined, a leading role in A Paris Model.—Sara Converse, who has been ill with typhoid fever at her home in this city, is nearly recovered.—A large delegation from Bridgeport and Ansonia came over for the matinee performance of The Highwayman 2.—The Elks' benefit at the Grand Opera House 30 was a pecuniary success.

JANE MARLIN.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): Corse Payton met with most gratifying success with his comedy co. Jan. 24-29, giving two performances daily; the last half of the week standing room was at a premium; at the Saturday matinee there were over 2,500 paid admissions, which breaks the record of the house for attendance to date; the receipts for the week were nearly $4,000, which is phenomenal considering that popular prices prevailed; Payton's Stock co. is meeting with success week of 31; the plays are well mounted and rendered with careful detail; this co. canceled a week in New Jersey to make this date on account of the big ovation his No. 1 co. received. My Friend from India 8. Mrs. Fiske 9, 10. Jack and the Beanstalk 11, 12.==HARTFORD OPERA HOUSE (Jennings and Graves, managers): The Ladder of Life 27, 28 held the close attention of large audiences. Richards and Canfield amused two big audiences 29 with My Boys. Fallen Among Thieves 31, 1 received much applause from crowded houses. The Rentz-Santley Burlesque co. gave a miscellaneous variety bill of fair merit to two big audiences 2. Carson City veriscope 3. Northern Lights 4, 5. Flynn and Sheriden's City Sports 7-9. Rachelle Renard 10. A Boy Wanted 11, 12.==ITEMS: Manager Parsons, who formerly managed the Park City Theatre, Bridgeport, has brought suit against F. T. Staples, of that city, claiming one-half interest in the scenery and properties of that house for which he claims never to have been reimbursed since leaving. He has also sued the Misses Hawes, proprietors, for a note endorsed which he claims was never paid, and for failing to keep agreement in renewing lease. Both suits are for $5,000.—Both Parsons' Theatre and the Hartford Opera House are doing big business.—The connecting of Hartford and New Britain by trolley and third rail has had a beneficial effect on the theatres in both cities. Several theatre parties went to the latter city 2 to witness the performance of Mrs. Fiske in Tess of D'Urbervilles. Mrs. Fiske was so enthusiastically received in New Britain that a large number from that city will attend the performance here at Parsons' 9, 10.—John Moriarty, who recently completed Poli's Theatre, at Waterbury, and was supposed to be very wealthy, surprised all the Waterburians the past week by making an assignment.—Fred Niblo, the monologist, and George W. Day, the author and comedian, both of New York, appeared at the Hartford Club 1, and received much applause for their original and quaint sayings.—Bruce Edwards, *en avant* of Julia Marlowe, is still confined to his home in this city by a severe attack of the grip.—The newly appointed tax committee has assessed Parsons' Theatre in the tax list at $75,000, which is figured at three-quarters of its value.—Co. K are rehearsing at Parsons' each Sunday for their production of Shenandoah early in March. A feature of the rehearsals are the horses that are to appear in the play, and which are not as apt students as the members of the co. Byron Ongley, who has charge of the production, has joined the command. This makes all the males in the play members of Co. K.—William Mason Evans, a member of the Effie Ellsler co for several seasons, is located at present at Lakeville, Conn., directing a Damon and Pythias entertainment for a local society. He intends to resume as Shakespearean elocutionist at the end of this engagement.

A. DUMONT.

BRIDGEPORT.—SMITH'S AUDITORIUM (Edward C. Smith, manager): Arnold, Wolford's co. gave ten very satisfactory performances Jan. 25-29, presenting The Brand of Cain, The Smugglers, and Master and Man, all to gratifyingly large business; Paul Scott's roles were all exceedingly well rendered. The Real Widow Brown opened to a good house despite the blizzard 31, and continued to do well 1, 2. Florence Bindley in The Captain's Mate 3-5. The Arnold Wolford co. (return) 7-12. The Secret Enemy 10-12. The Ladder of Life 14-16. Gus Hill's New York Stars 17-19.==PARK CITY THEATRE (Walter L. Rowland, manager): Burt Haverly and Marie Warren presented A Railroad Ticket 24 to good business, and a return date was at once arranged for next month. Gilmore and Leonard in the revivified Hogan's Alley 26 filled the house, and gave a very clever performance. My Friend from India 28 had a very capable cast and fair business. A Paris Model was rendered by an admirable cast 29 to a fair-sized house; Mlle. Pilar-Morin, Leo Dietrichstein, Maud Haslam, and Willam Bonelli had congenial roles. Northern Lights 1; cast, scenery and business good. Mrs. Fiske 7.==ITEMS: Friends of Lauren Rees, of this city, are pleased at his success this year with Rhea; his engagements are always desirable and his work clean cut.

WATERBURY.—POLI'S THEATRE (Edward Goodman, manager): Gilmore and Leonard and their co. of clever people in Hogan's Alley filled the house with a well pleased audience Jan 28; new specialties have been added and the farce much improved since their last visit. Superba 31, 1; big business; delighted audiences. Mrs. Fiske 3.==JACQUES OPERA HOUSE (Jean Jacques, manager): A Railroad Ticket pleased a large audience 27; specialties won merited applause. An excellent co. in Little Lord Fauntleroy gave two performances to good business 28. Northern Lights by a good co. attracted a good audience 2. The Land of the Living 3. Henry Miller 4.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): A Railroad Ticket 1; good business; specialties deserve mention, the work of Reed and Helvers and the Nichols Sisters being above par. Mrs. Fiske in Tess of the D'Urbervilles 2, supported by an excellent co., did good business; performance excellent. Robert B. Mantell 10. Richards and Canfield 11.==OPERA HOUSE (F. W. Mitchell, manager): Rachelle Renard supported John A. Preston and a competent co., opening for four nights 2 to fair business.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): Chimmie Fadden drew a fair house 28; while the co. this season is not up to the original, the cast is good, and the many bright lines and situations of the play were well received. Bennett and Moulton co. opened to small audience 31, the snow storm preventing many who had purchased tickets from attending: Darkest Russia was presented creditably.

BRISTOL.—OPERA HOUSE (C. F. Michaels, manager): The Sporting Craze 10.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): Burt Haverly and a good co. presented A Railroad Ticket to a fair-sized audience Jan. 31; snow storm interfered. Northern Lights with a competent co. 3; fair business.==MCDONOUGH THEATRE (J. C. Southmayd, manager): The Rentz-Santley co. gave one of the best vaudeville entertainments of the season to a large audience 1. The Real Widow Brown 12.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): Jewett 1; fair attendance. Under the Dome 8. Kate Claxton 10. Captain Impudence 15. Gay Girls of Gotham 16.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): Bennett and Moulton Comedy co. closed a most successful week's engagement 29, playing to the capacity of the house nightly. A Railroad Ticket 2; fair business; lively performances. Northern Lights 8.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): Hogan's Alley Jan. 29; large business, giving satisfaction. Rentz-Santley co. 31; fair business. Northern Lights 7. My Friend from India 9.

STAMFORD.—GRAND OPERA HOUSE (I. M. Hoyt, manager): Mikado (local) Jan. 27, 28; crowded houses; performance excellent; receipts $800. The Tornado 31; fair business; performance good. Brooks and Denton, banjoists, gave a delightful entertainment to a large audience 3. Kennedy's Players 7-12.

SOUTH NORWALK.—HOYT'S THEATRE (I. M. Hoyt, manager): A Railroad Ticket Jan. 28; good house. Katherine Rober 31-5; snow storm prevented full house opening night.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Richards and Canfield in My Boys (return date) Jan. 29; co. have made several changes in the cast since their former appearance here which are not improvements. The Octoroon came here in a stranded condition 1 and played to deservedly poor business and closed. The Real Widow Brown 7. O'Hooligan's Wedding 9.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, manager): Waite's Opera co. Jan. 24-29; fair business. Rhea in The Empress appeared 3; small house. Thomas E. Shea 4. U. T. C. 5. Himmelein's Ideals 7-12. May French Fields 17. Under the Dome 18. Blue Jeans 19.

FLORIDA.

TAMPA.—AUDITORIUM (John N. Phillips, manager): Wilbur-Kirwin Opera co. 24-29; fair business; performances good. A Milk White Flag 29; largest and most pleased audience of season. Miller-Sisson-Wallace co. Feb. 10, 11. Wang 12. Stuart Robson 22.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): The Lees Jan. 24-28; fair business. What Happened to Jones 3. Hogan's Alley 4.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): A Milk White Flag Jan. 25; good business; audience pleased. Hogan's Alley 2. Manola-Mason co. 3.

OCALA.—MARION OPERA HOUSE (J. W. Sylvester, manager): Old Farmer Hopkins Jan. 25; small but pleased audience. Gorton's Minstrels 28; packed house.

GEORGIA.

SAVANNAH.—THEATRE (David A. Weis, manager): Roland Reed, assisted by Isadore Rush and an excellent co., in A Man of Ideas Jan. 24; audience large; the comedy as a laugh maker is not a success; prominent in the cast were Earle Browne, Charles S. Abbe, Owen Westford, Julian Reed, L. P. Hicks, Maude White, Mrs. Myers, and Helen Keating, who deserve special praise. Primrose and West's Minstrels, headed by George Wilson and George Primrose, entertained two large audiences 26; the performances were up to the standard of Primrose and West, being the best ever seen in this city. Colonel Robert G. Ingersoll lectured to a fair audience 27. Owing to the illness of Marion Manola no performance of Friend Fritz was given 29. Stuart Robson 19. James Young 21. Shore Acres 23.

MACON.—ACADEMY OF MUSIC (Henry Horne, manager): Manola-Mason co. Jan. 25, 26 in Friend Fritz to good business; co. well received. Primrose and West 27 pleased a large audience. Madame Modjeska 29 presented Magda to a fair house; co. excellent, but play not a success. What Happened to Jones 2. A Milk White Flag 3. Hogan's Alley 7. Denman Thompson 10. A Contented Woman 11. The Prisoner of Zenda 16. James Young 18, 19.

AMERICUS.—GLOVER'S OPERA HOUSE (George H. Fields, proprietor): Primrose and West's Minstrels Jan. 28; moderately large and delighted audience.

ALBANY.—SALE-DAVIS OPERA HOUSE (Walter Davis, manager): A Milk White Flag Jan. 27; crowded house; everyone delighted; receipts $625. Gorton's Minstrels 3. A Contented Woman 14.

COLUMBUS.—SPRINGER OPERA HOUSE (Springer Brothers, managers): Manola-Mason co. in Friend Fritz Jan. 24; poor performance; fair business. Primrose and West gave to good business the best minstrel performance seen here in years 29. Edwin Travers 7, 8. A Contented Woman 12. Wang 16.

WAYCROSS.—JOHNSON OPERA HOUSE (F. B. Trent, manager): Miller-Sisson-Wallace co. 3.

IDAHO.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, resident manager): John Maguire's Veriscope had a large audience Jan. 22; pictures dim and unsatisfactory. Under the Dome 25; large audience; performance excellent. Nellie McHenry 4, 5.==WALLACE OPERA HOUSE: Dark. Manager Daxon left 25 on an extended trip East.

BOISE CITY.—COLUMBIA THEATRE (J. A. Pinney, manager): The Gay Matinee Girl Jan. 26; good house; everyone pleased. Grand Opera co. 7-12.

POCATELLO.—OPERA HOUSE (H. B. Kinport, manager): The Gay Matinee Girl Jan. 28; fair house and co. Frawley co 31.

ILLINOIS.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Al. G. Field's Minstrels gave satisfaction to good business Jan. 28. Russell Burlesque co. 29; poor business and performance. Billy Link's Vaudeville co. returned 30 and gave satisfaction to good business. A Boy Wanted (return) 3. James J. Corbett 4.==ITEM: Harry St. George, appearing here with Russell Burlesque co., fell from the stairs leading to his dressing-room, breaking his leg in two places. He was taken to the hospital. Co. left town, leaving him and his wife in destitute circumstances. At the performance of Billy Link's Vaudevilles, Mr. Link came before the curtain and recommended Mr. St. George to the audience. A collection was taken and a neat little sum realized.

SPRINGFIELD.—CHATTERTON OPERA HOUSE (George Chatterton, manager): Katie Emmett in The Waifs of New York to topheavy house Jan. 24. At Piney Ridge drew a fair audience in spite of storm 26; performance pleased. McFadden's Alley 27; small house; poor performance. Human Hearts was witnessed by a fair audience 28; co not equal to that of last year. Vanity Fair was enjoyed by a large audience 29. James J. Corbett in his new play, The Adventurer, 2.

PARIS.—SHOAFF'S NEW OPERA HOUSE (L. A. G. Shoaff, manager): A Booming Town Jan. 24; big house; poor performance. Blaisdell and Brown's Empire Stock co. opened for a week 31, presenting A Soldier's Sweetheart to good business; co. above the average. The Hearthstone 8. Veriscope 10. Rice and Barton's Extravaganza co. 11. Tennessee's Pardner 17. Darkest America 25.==ITEM: On 23 Manager Shoaff will celebrate his twenty-second year as manager here.

JACKSONVILLE.—GRAND OPERA HOUSE (H. M. Ravenscroft, manager): At Piney Ridge Jan. 25; good audience; performance excellent. Redpath Concert co. 28; crowded house. A Boy Wanted 29; except Louis Martinetti and Lillie Sutherland, co. did not please. Cissy Fitzgerald 31. Hopkins' Trans-Oceanics 2. Walker Whiteside 3. Sousa's Band 7. Pudd'nhead Wilson 8.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): Al. G. Field's Minstrels drew a large house Jan. 29.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): At Piney Ridge Jan. 27 pleased a good house. McFadden's Alley 28; small house; performance poor. Katie Emmett in The Waifs of New York 29; pleased audience.

MATTOON.—THEATRE (Charles Hogue, manager): Vanity Fair 29; clever performance; big business.

LITCHFIELD.—RHODES OPERA HOUSE (Frank Eager, manager): A Booming Town to poor house Jan. 28.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Daniel Sully in O'Brien the Contractor Jan. 29; fair audience; co. excellent.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): Lewis Morrison in Faust Jan. 25. Miss Francis of Yale 27 delighted a good audience. A Boy Wanted 28; crowded house; good satisfaction. Redpath Concert co. 26; packed

house. Walker Whiteside 1. Hopkins' Trans-Oceanics 3.

LINCOLN.—BROADWAY THEATRE (Cossitt and Foley, managers): Murray and Murphy in McFadden's Alley Jan. 28; small house; poor performance. Human Hearts 27; large house; good satisfaction. Cissy Fitzgerald in The Foundling 1. Oliver and Kate Byron 3. Marshall P. Wilder 5. Sousa's Band 9. Pudd'nhead Wilson 11. Mackay Comic Opera co. 12. The Hearthstone 15.==ITEM: Human Hearts resumed tour here.

GALESBURG.—AUDITORIUM (F. E. Berquist, manager): Lewis Morrison in Faust Jan. 26. Miss Francis of Yale 29 to good business; audience delighted. A Boy Wanted 1; good satisfaction; topheavy house. Cissy Fitzgerald 3. H. E. Dixey 5. The Girl I Left Behind Me 7. Sousa's Band 10. The Brownies 12. A Scrap of Paper (local) 15. The Cherry Pickers 17.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): Veriscope of Corbett-Fitzsimmons contest to S. R. O. 29; audience pleased. Earl Drake, violin virtuoso, 31 pleased a large audience.

OTTAWA.—SHERWOOD OPERA HOUSE (C. H. Hodkinson, manager): Veriscope 2. Murray and Mack 3. Sousa's Band 12.

FREEPORT.—GERMANIA OPERA HOUSE (Philip Arno, manager): A Boy Wanted 5.

ELGIN.—OPERA HOUSE (F. W. Jencks, manager): Local minstrels Jan. 27-29; big houses; good performances. Daniel Sully in O'Brien the Contractor 31; small house; fair performance.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Darkest Russia Jan. 29; small house. Secret Service 31. James J. Corbett 5. Holden Comedy co. 7-12.

MURPHYSBORO.—LUCIER'S OPERA HOUSE (J. J. Friedman, manager): Mackay Opera co. in Said Pasha Jan. 27; good house; fair performance. Eunice Goodrich co. 31, 1; business fair; performances ordinary. A Night at the Circus 7. Side Tracked 12. Beach and Bowers' Minstrels 16.

METROPOLIS.—MCCARTNEY MUSIC HALL (J. W. Gillingwater, manager): Clay Clement 1. A Night at the Circus 8. Beach and Bowers 17.

DANVILLE.—GRAND OPERA HOUSE (A. W. Heinly, manager): Al. G. Field's Colored Minstrels Jan. 31; crowded house; good entertainment. Joe Flynn 1. Sousa's Band 3.

CLINTON.—NEW OPERA HOUSE (John B. Arthurs, manager): Daniel Sully in O'Brien the Contractor pleased a good house Jan. 26. Katie Emmett in The Waifs of New York 28; good business. Mackay Comic Opera co. 11.

MONMOUTH.—PATTEE OPERA HOUSE (Webster and Perley, managers): The Pay Train Jan. 27; light audience; uninteresting performance. Ups and Downs of Life 1; light house; fair satisfaction. The Foundling 4. The Brownies 9.

DIXON.—OPERA HOUSE F. A. Truman, manager): Local minstrels Jan. 26; S. R. O.; good satisfaction. Billy Link's Vaudeville co. 29; large house; excellent satisfaction. Chicago Lyric Ladies' Quartette 3. A Boy Wanted 4.

AURORA.—OPERA HOUSE (J. H. Plain, manager): Marshall P. Wilder did large business Jan. 28. Veriscope of Corbett and Fitzsimmons fight to fair business 1. McGinty the Sport 3. A Boy Wanted 8. Sousa's Band 11.

ROCK ISLAND.—HARPER'S THEATRE (Charles Bleuer, manager): Comic Opera Powhatan (local) Jan. 27, 28 to packed houses; meritorious performances. The Paiges 30-13 opened in La Belle Marie to full house; performance and specialties gave satisfaction. Local minstrels 16.

PANA.—NEW GRAND (Lou Roley, manager): A Booming Town Jan. 26; large house; performance poor. Murray and Mack in Finnigan's Courtship 1; good house and performance.

TAYLORVILLE.—VANDEVEER OPERA HOUSE (W. H. Kaup, manager): A Booming Town Jan. 27; business good; poor co. Murray and Murphy 1; business good; co. fair.

EFFINGHAM.—AUSTIN OPERA HOUSE (Warren and Austin managers): Professor Boone, hypnotist, Jan. 27, 28; performance good; splendid business. Walker Whiteside 7. Veriscope 12. Side Tracked Mch. 1.

BLOOMINGTON.—NEW GRAND (J. T. Henderson, manager): Katie Emmett Jan. 27 in The Waifs of New York; large audience. Cissy Fitzgerald 28 in The Foundling. A Stranger in New York 31; full house; audience pleased. Sousa's Band 8. Holden Comedy co. 14-19.

MOLINE.—AUDITORIUM (R. H. Taylor, manager): Hamler's Comedians 31 opened for a week to fair business.

INDIANA.

NEW ALBANY.—LYCEUM THEATRE (J. B. Weber, manager): Eugenie Blair presented The New Magdalen to light business Jan. 27; performance creditable and gave satisfaction; the poor business must be attributed to the short billing they received for their appearance here; Miss Blair does admirable acting in the role of Mercy Merrick; William Bramwell, Linda Downing, and Ella Wren acquitted themselves satisfactorily; the rest of the co. gave only fair support. At Piney Ridge 3. Two Merry Tramps 7. Frank Jones 15.==ITEMS: Eugenie Blair will produce her new play, Helena, early in September.—Will O. Edmunds, manager of Wood and Ward, spent 30, 31 here with friends, and incidentally billed his attraction for 7. Mr. Edmunds expects large results from his new enterprise.—Cora Strong joined the John L. Sullivan co. at Dayton, O., 31. W. L. GROVE.

SOUTH BEND.—OLIVER OPERA HOUSE (F. C. Nippold, manager): Charles Frohman's co. in Secret Service 2. Donnelly and Girard 8. The Sunshine of Paradise Alley 12.==GOOD'S OPERA HOUSE (J. B. Toms, manager): In Atlantic City 4. Boy Wanted 14. Robert Fitzimmons co. 15. Al G. Field's Colored Minstrels 17.==ITEMS: Studebaker Brothers have been presented with a numerously signed petition asking that they put a pipe organ in their new theatre, now being erected here.—The Lyceum Comedy co., which was booked at Good's Opera House 24-29, played three nights and canceled the balance of their time owing to poor business, which was, however, in keeping with the quality of the performance.

PORT WAYNE.—MASONIC TEMPLE (Stouder and Smith, managers): Fanny Rice in At the French Ball Jan 24; good business. The Hearthstone 27; poor house; performance good. Local minstrels 28 to big business. U. T. C. 29; S. R. O. Under the Red Robe 31. Mathews and Bulger 1. A Stranger in New York 3. The Great Diamond Robbery 5. Shore Acres 8. Otis Skinner 11. Donnelly and Girard 12.==ITEM: During Fanny Rice's engagement here Eugenie Jeffries was taken ill and Amelia Gardner substituted, taking the part very creditably.

MARION.—GRAND OPERA HOUSE (Willmore and Edmiston, managers): Sam Morris in On the Yukon, which is Old Money Bags rechristened, played return date to fair business Jan 26. The Hearthstone brought out a large audience 29; Tony Farrell is exceptionally good, and the co. throughout deserve praise. Field's Colored Minstrels 4. Shore Acres 5. Darkest America 12. Pudd'nhead Wilson 17. Tennessee's Pardner 23.==WHITE THEATRE (Willmore and Edmiston, managers): Davis' U. T. C. 3-5. Henderson Comedy co 7-12.==ITEM: E. Lawrence Lee, Lou Stevens, and Miss Chandler have joined the Human Hearts co.

BRAZIL.—MCGREGOR OPERA HOUSE (Bert Heyman, manager): Creston Clarke and his superb co. presented The Last of his Race to an appreciative audience Jan. 27; Mr. Clarke is ably supported by Adelaide Prince; he will play a return date in the near future. Shore Acres 29; good business; splendid performance. J. B. Mackie in Grimes' Cellar Door; fair business. On the Yukon 2; business and performance good. Empire Stock co. 7-10. Rosabel Morrison 11.

TERRE HAUTE.—GRAND OPERA HOUSE (T. W. Barhydt, Jr., lessee and manager): Welsh Prize Singers Jan. 26; big house. Vanity Fair gave a good vaudeville performance to fair house 27. James B. Mackie in Grimes' Cellar Door 29 to light house. Thomas' Orchestra drew a good house 31. On the Yukon to poor house 1. Shore Acres 2. Margaret Mather 4. Oliver Byron 5. De Wolf Hopper 7. A Stranger in New York 12.

KENDALLVILLE.—SPENCER OPERA HOUSE (A. M. Boyer, proprietor): Davis' U. T. C. Jan. 27; topheavy house. Shore Acres 9. A Boy Wanted 19.

LOGANSPORT.—DOLAN'S THEATRE (William Dolan, manager): Cissy Fitzgerald in The Foundling 24. The Hearthstone, booked for 28, was canceled by Manager Dolan. A Stranger in New York 1. Shore Acres 4.

ANDERSON.—GRAND OPERA HOUSE (J. B. Dickson, manager): Egypta (local) Jan. 28, 29 to big business. The Hearthstone 2. A Stranger in New York 11.

MICHIGAN CITY.—ARMORY OPERA HOUSE (E. F. Bailey, manager): John S. Murphy in Kerry Gow Jan. 24; crowded house. A Boy Wanted 10.==ITEM: The Elks held a social session at close of performance of Kerry Gow 24 in honor of John S. Murphy, who with the other male members of his co. attended. A most enjoyable time was had.

RICHMOND.—THE BRADLEY (Murray and Swisher, managers): Under the Red Robe 2. Van Dyke and Eaton co. 7-12.==PHILLIPS OPERA HOUSE (J. H. Dobbins, manager): Peters and Greene Comedy co. 7-9.

FRANKFORT.—COLUMBIA THEATRE (G. Y. Fowlew, manager): Cissy Fitzgerald in The Foundling Jan. 26. The Hearthstone 31; fair house; good performance. Pudd'nhead Wilson 16. Joe Ott 25.

CRAWFORDSVILLE.—MUSIC HALL (Townsley and Thomas, managers): Cissy Fitzgerald in The Foundling Jan. 27. Field's Colored Minstrels 1; poor house; show splendid. Sousa's Band 3.

ELKHART.—BUCKLEN OPERA HOUSE (David Carpenter, manager): Fanny Rice in At the French Ball Jan. 27; large and pleased house; Miss Rice is booked for a return engagement this season.

KOKOMO.—OPERA HOUSE (H. E. Henderson, manager): Eldon's Comedians to S. R. O. nightly Jan. 24-29; satisfaction seemed to be given. Field's Colored Minstrels 3. On the Yukon 4.

ROCKVILLE.—OPERA HOUSE (D. Strouse, manager): Creston Clarke in The Last of His Race Jan. 28 to S R O. A Contented Woman Jan. 28.==CARLISLE HALL (Carlisle Brothers, managers): Professor Waldo with illustrated lecture of Passion Play 28 to large and pleased audience.

MIDDLETOWN.—ELLIOTT OPERA HOUSE (Jap Van Matre, manager): Comrades (local) Jan. 29; crowded house. Al. G. Field's Colored Minstrels 10.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): At Piney Ridge canceled Jan. 29. Sousa's Band 2. McCarthy's Mishaps 5. The Pirates of Penzance 7, 8. Rosabel Morrison 10. Joe Ott 16.

MADISON.—GRAND OPERA HOUSE (F. E. De Loste, manager): Shore Acres Jan. 27; large house; delighted audience. Rosabel Morrison 9.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry manager): Irving French co. Jan. 24-26; S. R. O. 24 fair houses (rain) 25, 26; co. not first-class. Davis U. T. C. 28; S. R. O.; fair co. In Atlantic City 3. Hoyt's Comedy co. 14-19.

NOBLESVILLE.—WILD'S OPERA HOUSE (C. C. Curtis, manager): The Hearthstone Jan. 19; large audience; performance fair. On the Yukon 27; good house; audience pleased.

GOSHEN.—THE IRWIN (Frank Irwin, manager): Fanny Rice in At the French Ball Jan. 28; S. R. O.; best satisfaction.

ALEXANDRIA.—OPERA HOUSE (Otto and Manlove, managers): The Heart of Chicago Jan. 25; good house; satisfactory performance. McCarthy's Mishaps 31. Henderson Comedy co. 3-5.

LAFAYETTE.—GRAND OPERA HOUSE (George Seeger, Jr., manager): Cissy Fitzgerald in The Foundling Jan. 25. Grimes' Cellar Door 26; small business. At Piney Ridge pleased a small house 29. A Stranger in New York 2. Chicago Orchestra 5.

HUNTINGTON.—OPERA HOUSE (R. D. Smith, manager): Davis' U. T. C. Jan. 31 to the capacity.

DUNKIRK.—TODD OPERA HOUSE (Charles W. Todd, manager): Robert Downing Jan. 28 in The Gladiator to a large and pleased audience; Mr. Downing will play a return date in March. Al. G. Field's Minstrels 5. Van Dyke and Eaton co. 21-26.

EVANSVILLE.—GRAND (King Cobbs, manager): Creston Clarke in The Last of His Race Jan. 28; fair house. Shore Acres 3; good house.==PEOPLE'S (T. J. Groves, manager): Joe Flynn 30 in McGinty the Sport to good house.

NEW CASTLE.—ALCAZAR THEATRE (Ben Brown, manager): Durno, magician, highly pleased only a fair-sized audience Jan. 22. Darkest America 27; everyone delighted.

LEBANON.—GRAND OPERA HOUSE (J. C. Brown, manager): Grimes' Cellar Door Jan. 25; light house; fair performance. The Hearthstone.

INDIAN TERRITORY.

SOUTH MCALESTER.—CAPITAL OPERA HOUSE (Johnson and Foltz, managers): Side Tracked Jan. 27; good performance and house. Cardinal Richelieu 4.

ARDMORE.—OPERA HOUSE (H. Aaronson, manager): Richards and Pringle's Minstrels 7.

IOWA.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Pudd'nhead Wilson gave satisfaction to good business Jan. 24, 25; owing to Edwin Mayo's sickness Donald Smedt assumed the title-role, which fact was known by a very few. Miss Philadelphia, with Joe Cawthorn and Elvia Crox in the cast, gave fair satisfaction to light business 27. Lewis Morrison in The Master of Ceremonies 29. Welsh Prize Singers (local) 3.==GRAND OPERA HOUSE (William Foster, manager): Holden Comedy co. 24-26 gave satisfaction to large business; specialties good. The Girl I Left Behind Me 27-29; good business and performances. The World Against Her to good business 31; performance fair.

CLINTON.—DAVIS OPERA HOUSE (W. McMillan, manager): Billy Link's Vaudeville co Jan. 24-26 to good business. Billy Link, Banks Winters, and Charters Sisters were the best cards. The Girl I Left Behind Me 5.==ITEM: The Economic Theatre owners are economical only in life insurance matters, as they have engaged Francis Wilson in Half a King to open the new house 26. The opening will be a social gala event worthy of a premier in one of the best and handsomest playhouses in the West. Seats are now being sold at all sorts of prices. Only best attractions will be booked at this house, and dates protected to secure proper business.

KEOKUK.—OPERA HOUSE (D. R. Craig, manager): Joe Cawthorn in Miss Philadelphia Jan. 26; large and pleased audience. Miss Francis of Yale 28; good business; audience delighted. A Boy Wanted 31; good business; laughable performance. Madame Scalchi 1. Cissy Fitzgerald 7. The Girl I Left Behind me 10. The Mysterious Mr. Bugle 15. A Stranger in New York 18. Clay Clement 21. The Hearthstone 24.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): Lewis Morrison in Faust Jan. 28. Oliver and Kate Byron in Ups and Downs of Life and The Turn of the Tide 30; fair audiences. James J. Corbett in The Adventurer 1 to fair business. Henry E. Dixey 3. Scalchi co. 5. The Girl I Left Behind Me 6.

BOONE.—PHIPPS OPERA HOUSE (Wiley, Phipps and Keily, managers): Redmond Dramatic co Jan. 23-29; good houses each night; entire satisfaction. Plays presented: Master and Man, Side by Side, Risen from the Dead, Mountain Girl, Pearl of Savoy, Lights o' London, Little Lord Fauntleroy, Burns and Nina's co. 2. The World Against Her 4, 5.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): Swiss Prize Singers 1; full house. The Girl I Left Behind Me 3. Sofia Scalchi 4. The Brownies 5. Cissy Fitzgerald 15. Sousa's Band 16.

COUNCIL BLUFFS.—DOHANY THEATRE (George N. Bowen, manager): The Flints closed a very successful week and a half engagement 2. Lewis Morrison Jan. 30 in The Master of Ceremonies.==ITEM: Manager and Mrs. Bowen gave a dinner party in honor of Mr. and Miss Flint at the Grand Hotel. A few most intimate friends were invited, and the occasion was most enjoyable.

OSKALOOSA.—MASONIC OPERA HOUSE (E. M. Fritz, manager): Tim Murphy in Old Innocence Jan. 29; excellent performance; fair business. Marie Bell Opera co. 21, 22; fair performance to light business. Agnes Wallace-Villa in The World Against Her satisfied fair-sized house. Head and Westland's Players 31-5; large houses; fair co. Elks canceled benefit date Feb. 9 with The Girl I Left Behind Me. Sousa's Band 15.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): Holden's Comedy co. 24-31, playing The Westerner, The Hunchback, Dangers of a Great City, Our Kittie, Rip Van Winkle, and The Plunger; large business; capable co.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): Pudd'nhead Wilson presented by an excellent co., with Edwin Mayo in title-role, drew large audience Jan. 26. Lieutenant Peary drew well 27. Lew Hall's Minstrels had large houses 28, 29.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, manager): The World Against Her Jan. 24; good business. The Girl I Left Behind Me 31.

FAIRFIELD.—GRAND OPERA HOUSE (Louis Thoma, manager): The Pay Train Jan. 31; full house, giving satisfaction.

MARSHALLTOWN.—ODEON OPERA HOUSE (Ike C. Speers, manager): The Brownies 3. Vaudeville 5.==SIEG THEATRE (W. H. Evans, manager): Dark.

RED OAK.—EVANS THEATRE (Priessman and Clark, managers): Side Tracked Jan. 28; good business; co. needs improvement. The World Against Her 30.

DECORAH.—GRAND OPERA HOUSE (B. B. Morse, manager): Dark.==STEVER'S OPERA HOUSE (George Higgins, manager): Dark.==ITEM: The business at the Grand this season has been very satisfactory, both to management of the house and to visiting cos.

MISSOURI VALLEY.—NEW THEATRE (William Harmon, manager): Redmond Dramatic co. 7-14.

CRESTON.—PATT'S OPERA HOUSE (J. H. Patt, manager): Jule Walter's Side Tracked Jan. 27 to topheavy house; performance poor. Cherry Sisters 29; fair house. Marie Bell Opera co. 2.

GRINNELL.—PRESTON'S OPERA HOUSE (F. O. Proctor, manager): Hyer's Colored co. Jan. 17, 18; performances fair; business poor.

ELDORA.—WISNER OPERA HOUSE (J. C. Crockett, manager): Marshall P. Wilder 2.

KANSAS.

TOPEKA.—GRAND OPERA HOUSE (O. T. Crawford, local manager): Fraulein Antoine Stolle in her art exhibition and lecture, with stereopticon illustrations, Jan. 25 attracted a fine audience.==CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager): General John B. Gordon lectured to a good house 25. A Breezy Time, somewhat changed and bettered since former visits, and played by a co. that is an improvement on previous ones, drew a fair house 26, which was thoroughly pleased by the fine work of all and the large number of clever and taking specialties which were introduced; John G. McDowell and Luella Morey won the most applause, with Frank I. Frayne, Lew McCord, Dick Ferguson, Joe Epam, Charles H. Moore, Bertha St. Clair, Sadie and Georgia DeForest, and Jessie Bertman deserving good words for fine work. Town Topics drew a fair house 27 and gave a more than satisfactory performance of its class; John W. World, William S. Keller, William H. Mack, and Marie Leslie were a "big four" of fun makers hard to beat, and they were ably seconded by Charles Roach, C. E. Graham, Ed Brown, John Dixon, Bessie Phillips, Beatrice Gambles, Gussie Nelson, Alice Felicie, Tina Arnold, Elsie West, and Lillian Jerome. Madame Sofia Scalchi and her co. 28. Professor W. E. Nankeville, in his illustrated lecture on "Klondike," pleased two fair audiences 29, 30, being aided in his efforts to entertain us by Charles Diamond, harp soloist; Wroth and Wakefield, Irish comedians, and Edward Miller, tenor. Lieutenant Peary 31. Tim Murphy 1. Edna Whitney Vandeville co. 3. South Before the War 4, 5. J. E. Toole 9. THOMAS R. HYATT.

WELLINGTON.—WOOD'S OPERA HOUSE (Asa M. Black manager): Warner Comedy co. Jan 24-29 presented Mercie's Marriage, Dads and Dollars, Circus Day, Three Hats, and Hidden Hand to good business all the week; special satisfaction; specialties good; the dancing of Cora Warner is worthy of mention. Evangeline (local) 2.==AUDITORIUM (Charles J. Humphrey, manager): Redpath Concert co. 25 highly pleased a full house.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): Katie Putnam in Tom Tinker's Kid pleased a large audience Jan. 24. Isaac Payton co. in A Much Married Man and Baby 28, 29; good houses; co. fair. John E. Dvorak 1. Arnold Wolford co. 3.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (J. D. Bowersock, manager): A Breezy Time to small business Jan. 25. Scalchi Concert co. 26. Tim Murphy 2. J. E. Toole 4.==FRAZIER'S HALL (R. K. Moody, manager): Organ concert 28 to crowded house; programme was popular and varied. Lieutenant Peary 1.

ATCHISON.—THEATRE (John Seaton, manager): Town Topics to light house Jan. 25. Walker White side presented Hamlet to a small audience 27. Tim Murphy in Old Innocence pleased a fair audience 28. J. E. Toole 5.

OTTAWA.—THE ROHRBAUGH (Charles H. Ridgway, manager): A Breezy Time Jan. 24; fair performance and business. Fabio Romani 26; excellent performance; poor business. Tim Murphy 31.

PORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, manager): A Boy Wanted 24; performance good; good house. Isaac Payton co. in A Much Married Man had a small house 26; co weak. Tim Murphy 5. South Before the War 8. Edna Whitney 9. Frawley co. 14.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Fabio Romani Jan. 25; fair performance; small house.==ITEM: On Jan. 25 Frank Chamberlain, a scene shifter at the Whitley, fell from the top of one of the wings and broke his right leg.

MCPHERSON.—OPERA HOUSE (J. F. McElvain, manager): Western Stars Jan. 29 to big business; performance satisfactory. Warner Comedy co. 31-5. John Dillon 7.

WICHITA.—CRAWFORD GRAND OPERA HOUSE (E. Martling, manager): Town Topics gave an entirely satisfactory performance to good business Jan. 28. South Before the War 2.

PARSONS.—OPERA HOUSE (O. P. M. Wiley, manager): Edwin Rostell in Cardinal Richelieu gave satisfaction to a large audience Jan. 18. Uncle Hiram to fair business 20. Edwin Rostell (return engagement) in Hamlet 31. Head and Westland's Comedy co. 7-12.==ITEM: Lee Holloway and Nitlo will put on a local minstrel show 2, 3.

NEWTON.—RAGSDALE'S OPERA HOUSE (W. J. Puelt, manager): Town Topics Jan. 29; good house; performance excellent. Gilhooley's Reception 31; crowded house; performance poor.

OBERLIN.—OPERA HOUSE (C. J. Borin, manager): Madison Square Theatre co. closed here 29, after two weeks' good business.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): Gilhooley's Reception Jan. 28; full house; co. inferior.

KENTUCKY.

FRANKFORT.—CAPITAL OPERA HOUSE (John L. Scott, Jr., manager): Wyndham's co. in Cuba Libre Jan 24; good house; production poor. Clay Clement in The New Dominion 27; largest house of season; Mr. Clement was called before the curtain and made a graceful acknowledgment of the compliment paid him. Eugenie Blair 2. Creston Clarke 7.

MT. STERLING.—GRAND OPERA HOUSE (W. B. O'Connell, manager): Eugenie Blair Jan. 31 in Jane Eyre; good performance and business. Murray Comedy co. 14-19.==ITEM: Edgar Baum, of the Eugenie Blair co., whose home is in this city, was entertained by his parents during Miss Blair's engagement here.—W. B. O'Connell is now sole manager of the Grand Opera House, having purchased interest of his partner, H. C. Turner.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Clay Clement in The New Dominion Jan. 28; full house; performance fine. Eugenie Blair 1; good business; performance fair.

DANVILLE.—OPERA HOUSE (C. T. Veatch, manager): Clara Schumann's Ladies' Orchestra 26; fair house; good performance. Clay Clement in The New Dominion 26; large house; delighted audience; receipts $208. Eugenie Blair in Camille 28; fair house; performance good. Creston Clarke 2. Wood and Ward 11. Field and Hanson's Minstrels 16.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Burch, managers): Creston Clarke in The Last of His Race (return engagement) Jan. 31 to full down stairs house; no one could have been more enthusiastically received; receipts $300. Fields and Hanson's Minstrels 11.

ALLENVILLE.—OPERA HOUSE (Glass and Carvell, managers): Miss Patterson's recital Jan. 31. Hillyer's Wonders 3, 4.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, manager): Creston Clarke in The Last of His Race (return date) 1; large audience delighted. Rosabel Morrison 7.

RICHMOND.—WHITE-BUSH OPERA HOUSE (Joe Bush, manager): Peters and Greene co. 31, 1; fair houses; audiences pleased. Two Merry Tramps 9. June Agnott co. 14-19 canceled.

PARIS.—GRAND OPERA HOUSE (D. C. Parrish, manager): Clay Clement in The New Dominion 29; satisfactory performance to $300 house. Peters and Greene co. 4, 5.

ASHLAND.—ASHLAND (W. Meinhart, manager): Oliver Labadie 3-5. Two Merry Tramps 14. Pudd'nhead Wilson 19.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Leon M. Carter, manager): Columbia Opera co. 24-26 to large and well pleased houses. Hogan's Alley 27 and Georgia Minstrels 28, both to large houses. Pudd'nhead Wilson 2. Roland Reed 3. Louis James 4.==ITEM: It is pleasing to state that every performance given this season has been very largely attended, and in many cases standing room has been at a premium.

LAKE CHARLES.—OPERA HOUSE (H. B. Milligan, manager): A Trip to Chinatown 5.

MAINE.

PORTLAND.—THE JEFFERSON (Fay Brothers and Hosford, managers): Mrs. Leslie Carter in The Heart of Maryland Jan. 28, 29 to immense business; warmly received. Henry Miller in Heartsease 31. Local minstrels 4, 5. The Girl from Paris 8, 9==THEATRE (Charles C. Tukesbury, manager): Side Tracked to fair business 31. Humanity was excellently presented 2, 3 to big attendance. Watson Sisters' Burlesque co. 4, 5.==ITEM: The Gaiety Theatre is dark 31-5. Will reopen 7 under new management, Hudson Frisbie having purchased the franchise of E. E. Rounds.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): Frankie Carpenter 7-12. A Railroad Ticket 22==THE NORUMBEGA (H. C. Bean, manager): Cornell Concert co. closed season of two weeks Jan. 29 to fair business.==CITY HALL (H. O. Pierce, agent): Fiske Jubilee Singers 31; large and pleased audience. The Prisoner of Zenda (matinee) 14.

OLDTOWN. CITY HALL (Gates and Getchell, managers): Cornell Concert co. opened for a week Jan. 31 to good business.

LEWISTON.—MUSIC HALL (Charles Hosbury, manager): Side Tracked 1 pleased a good house, booked for return date 8. Cuba's Vow 9, 10.==OPERA HOUSE (Charles Hosbury, manager): Frankie Carpenter Jan. 24-29 to S. R. O.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, lessees and managers): The Spooners Jan. 24-29; S. R. O. every evening. Twelve Temptations 31 attracted a good audience and was a fair performance. The Dazzler 2. Sowing the Wind 5.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Joe Ott in The Star Gazer gave a good performance to a fair house Jan. 28. Stetson's U. T. C. to large audiences 29. Twelve Temptations canceled Feb 1. Bernice Castello 3. O'Hooligan's Wedding 5. Gay Masqueraders 7. Andrews Opera co. 11, 12. The Tornado 15. Guy Brothers' Minstrels 19. The Ideals 21-26.

HAVRE DE GRACE.—CITY OPERA HOUSE (J. H Owens, representative): Stetson's U. T. C. to S. R. O. 3. The Tornado 10. The Heart of Chicago 21.

FREDERICK.—CITY OPERA HOUSE (P. E. Long, manager): Stetson's U. T. C. Jan. 31; good business and performance. Projectoscope 3-5.

MASSACHUSETTS.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): Andrew Mack in An Irish Gentleman Jan 28, 29. Corse Payton appeared simultaneously with the blizzard 31, and, despite the fact that local traffic is almost at a standstill, he opened to and is doing a tremendous business; the co. in general is about the same as last season's, and, with Etta Reed, Will D. Corbett, and Harry Jackson, is proving an immediate drawing card. Mr. Payton's new and elaborate settings, like his advance work, bespeak his opinion on the value of advertising. Corse Payton 31-12. The Heart of Maryland 14, 15. Washburn's Minstrels 16, 17. The Herrmanns 18, 19.==MUSIC HALL (W. H. Boody, manager): The Real Widow Brown, led by John S. Bristor and Tellula Evans, gave a fair performance to a fair attendance 27-29. Watson Sisters' Burlesque co. opened to a splendid house 31, but the storm has considerably interfered with business since. They are giving a meritorious show and winning much praise. Stowe's U. T. C. 3-5. Humanity 7-9.==ITEMS: The Savoy Theatre has been leased to H. B. Tucker, of Springfield, Mass., who intends to open it in a short time as a vaudeville house. Mr. Tucker was at one time manager of the Parlor Theatre, Springfield. Musical Director Ferdinand Singhi, who is at home for a few days, will leave 7 with The Girl from Paris.—The Crystal Maze project has been abandoned.
ORMSBY A. COURT.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): Devil's Auction paid its annual visit Jan. 28. A Railroad Ticket 29. Burt Haverly, Harry Porter, Marie Warren, and the Nichols Sisters were the stars of the aggregation. Less gunpowder and crash box would improve the piece. Thomas W. Keene, in Richard III., and the big blizzard of the decade played against each other 31, and Keene won. The house was filled. Mr. Keene, supported by an adequate co., gave his familiar interpretation to generous applause. Robert Mantell 9. Jack and the Beanstalk 10. Mrs. Fiske 11. Captain Impudence 12. Herrmann III. 16. The Heart of Maryland 18, 19. EDWIN DWIGHT.

FITCHBURG.—WHITNEY OPERA HOUSE (J. R. Oldfield, manager): Side Tracked Jan. 27; fair business. Graphoscope 28, 29; good business. Vaudeville 31-5. The severe storm affected the business opening nights. Programme included Sheridan and Forest, Annie Whitney, Thomas J. Hefron, the Harmons, Master Lavender Richardson, Ed Chrissie, Professor Frederick, and Lou Wells. Captain Impudence 9. Washburn's Minstrels 10, 11.==ITEMS: Raymon Moore, who was engaged at the Opera House 31-5, notified Manager Oldfield 31 that he would be unable to appear, owing to a severe hoarseness. It was learned later that he had undergone a slight operation 29, which failed to relieve his throat, and he had been ordered to New York for treatment.—The Hotel Balmoral, which adjoins and is connected with the Opera House, caught fire early on the morning of 2, and was badly damaged by fire, smoke, and water. Ed Chrissie, who was playing at the Opera House 31-5, was aroused by the fire gong, and putting his personal effects in a pillow-case, made a hasty exit by means of the fire escape to a neighboring roof, where he stayed until taken down by the firemen. The Opera House was not damaged.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Fiske Jubilee Singers Jan. 27; good house. Side Tracked 29; pleasing performance; fair business. Ullie Akerstrom opened for a week 31 to good business. Repertoire includes A Strange Marriage, Under the City Lights, A Beautiful Slave, Egyptian Dancer, A Waif of London, The Crushed Tragedian, Prisoner of Fate, The Streets of New York, and Cinderella. Corea Concert co. 17. Washburn's Minstrels 18, 19. Corse Payton 21-26.==NEW THEATRE (C. A. Sweeney, manager): Bon Ton Burlesque 27-29; good performance; big business. Hall's Comedians in Reuben Glue 31-2; poor co.; small houses. Early Birds 3-5. Stowe's U. T. C. 7-9. Robie's Knickerbockers 10-12.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): Andrew Mack in An Irish Gentleman Jan. 26. Faust 27. Waite's Comedy co. opened a fortnight's engagement in The Lost Paradise to good business despite the worst storm on record 31. Richards and Canfield 15. Sowing the Wind 18. The Wedding Day 22.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Washburn's Minstrels Jan 28, 29, gave a good show and attracted fair business. My Friend from India arrived 31 in the worst snowstorm of the season, and it was not surprising that the audience was small. Walter Perkins and a capable co. gave a lively performance. Kate Claxton 3. Under the Dome 4, 5. A Railroad Ticket 7.

NEW BEDFORD.—THEATRE (William B. Cross, manager): Andrew Mack in An Irish Gentleman Jan. 27. Faust 28. Kate Claxton in The Two

Orphans 31; small house; co. good. Under the Dome 2; fair co.; house small.

WALTHAM.—PARK THEATRE (Edward Davenport, manager): Sale Tracked Jan. 28; pleasing production; light business. Graphoscope 7-9. Local minstrels 10. U. T. C. 14. Alabama (local) 22.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (W. P. Meade, manager): The Tarrytown Widow Jan 31 was lively, but the performance was not as good as on its former appearance, although the audience was pleased. The attendance was somewhat curtailed owing to the storm. Faust 1. Mr. and Mrs. Durward Lely gave an excellent concert 4.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Washburn's Minstrels 4. Twelfth Night (local) 18.

LYNN.—THEATRE (Dodge and Harrison, managers): The Black Crook Jan. 28, 29; performance fair; good business. Under the Dome 31-1; performance satisfactory; light business 31, owing to storm. On account of wires being down and no light there was no performance 1. The Ironmaster (local) 2; well filled house. The Unknown 5. Kate Claxton 7, 8

TAUNTON.—THEATRE (R. A. Harrington, manager): Washburn's Minstrels Jan. 31, 1; light business; blizzard weather; performance good.

TURNERS FALLS.—COLLE OPERA HOUSE (Fred Colle, manager): May Shaw Extravaganza co. 3 canceled on account of storm.

GREENFIELD.—OPERA HOUSE (Thomas L. Lawler, manager): Devil's Auction 1; fair audience; specialties gave satisfaction. Harry M. Brown and Mayme Mayo deserve special mention. Captain Impudence 11.

HOLYOKE.—OPERA HOUSE (B. L. Potter, manager): Devil's Auction 5; receipts $900; excellent satisfaction. Hogan's Alley 3; topheavy house; good co. My Friend from India 4. Bennett and Moulton co. 7-12.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): Devil's Auction Jan. 31; excellent performance; house was poor, owing to inclement weather. My Friend from India 5.

AMESBURY.—OPERA HOUSE (Collins and Bagley, managers): Bon Ton Burlesquers Jan. 27; fair business.

IPSWICH.—OPERA HOUSE (Thomas E. Condon, manager): Local theatricals Jan. 26; excellent satisfaction; S. R. O

SALEM.—MECHANIC HALL (Andrews, Moulton and Johnson, managers): Sawtelle Comedy co. Jan. 24-29; good co.; large business.

MICHIGAN.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): Under the Red Robe Jan. 28. The Hoosier Doctor 1. A Black Sheep 2. Sunshine of Paradise Alley 8. For Fair Virginia 10.==ITEM: Jan. 27 closed the sixth year of Manager Davidson's service with Wood's. Under his able management the local theatre has advanced materially, and has never been in better condition or given better service than at present. Mr. Davidson enters upon his seventh year with the best wishes of a multitude of friends, who hope that he may remain here for a long time to come.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): Paul Casenouve in The Three Guardsmen Jan. 29; small house; good satisfaction. Digby Bell in The Hoosier Doctor 4. Murray and Mack 5. Shore Acres 10. Robert Fitzsimmons 16. Down on the Suwanee River 17.==ITEM: Harry Hardy, agent for Shore Acres, an old personal friend of your correspondent, spent a few hours in the city visiting and attending to his duties 2.

GRAND RAPIDS.—POWERS' (O. Stair, manager): Under the Red Robe Jan. 28. For Fair Virginia 3, 4. A Black Sheep 5.==GRAND (O. Stair, manager): Bob Fitzsimmons did the largest business of the season 27-29, the house being sold solid each night. John Griffith opened in Faust 31 and was warmly received by a large audience; the play was cleverly given. A Jay in New York 3-5.

COLDWATER.—TIBBITS' OPERA HOUSE (John T. Jackson, manager): A Trip to the City Jan. 28; unsatisfactory performance. John Griffith 7. The Nancy Hanks 11.

SAGINAW.—ACADEMY OF MUSIC (J. H. Davidson, manager): William Jerome's Comedians Jan. 27-29 in A Jay in New York and McFay's Reception drew S. R. O. houses and gave satisfaction. Digby Bell 3. A Black Sheep 4.

CHARLOTTE.—THOMAS OPERA HOUSE (A. H. Sleator, manager): Bob Fitzsimmons co. Jan. 26; largest house of season. John Griffith 29 in Richard III.; satisfactory rendition; good house.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Leckin, manager): John Griffith in Richard III. Jan. 27; fair house; audience pleased. For Fair Virginia 2. A Boy Wanted 11. Shore Acres 21.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): John Griffith in Richard III. (return date) Jan. 28; large and appreciative audience. William Jerome's Herald Square Comedians 31, 1 in A Jay in New York and McFay's Reception to fair houses. A Black Sheep 8. The Sunshine of Paradise Alley 11. Murray and Mack 24.

FLINT.—STONE'S OPERA HOUSE (Stone and Thayer, managers): A Black Sheep 1; packed house; play fine. A Hoosier Doctor 3. Shore Acres 15.

OWOSSO.—SALISBURY'S OPERA HOUSE (Burns Brewer, manager): Cinematoscope Jan. 31, 1; poor business.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): The Three Guardsmen to a small audience Jan. 27; good co. John Griffith 4. A Black Sheep 7. At Piney Ridge 10.

MUSKEGON.—OPERA HOUSE (F. L. Reynolds, manager): Simon Comedy co. Jan. 31-5. A Stranger in New York 19.

YPSILANTI.—GRAND OPERA HOUSE (Opera House Co., managers): A Black Sheep 9. The Geezer 11. Robert Downing 17.==ITEM: Byers and Cramer have resigned from the management of the house, and it will be conducted hereafter by the Ypsilanti Opera House Co.

NILES.—OPERA HOUSE (F. F. Blackett, manager): The Fate of Destiny 12.==PEOPLE'S THEATRE (W. H. Bullard, manager): Dark.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Under the Red Robe Jan 27. Secret Service 1. The Sunshine of Paradise Alley 10. Otis Skinner 14. Shore Acres 16.==STAR THEATRE: Dark.

MINNESOTA.

WINONA.—OPERA HOUSE (J. Strasilipka, manager): Veriscope of Corbett-Fitzsimmons contest Jan. 24; large and pleased house. Secret Service 27. Madame Scalchi 8. McFadden's Row of Flats 9.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): The Heart of Chicago Jan. 27; finely staged; fair business; specialties excellent. Donnelly and Girard in The Geezer 31.

CROOKSTON.—GRAND OPERA HOUSE (Kirsch and Montague, managers): Scandinavian Ladies' Quartette Jan. 28; small house; merit fair. 1492 5. Miss Philadelphia 18. Dan Sully 22.

FERGUS FALLS.—LYCEUM THEATRE (C. W. McKay and J. P. Williams, managers): 1492 4.

MANKATO.—THEATRE (Jack Hoeffler, manager): A Bachelor's Honeymoon 1; big business; co. good. The Lost Paradise 7. Alabama 12.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, manager): 1492 2.

MISSISSIPPI.

MACON.—LYCEUM THEATRE (Harvey and Bell, lessees): Hoyt's Comedy co. Jan 24-26; pleased audiences. Joshua Simpkins 3. Our Dorothy co. (return date) 7-12. Blanche Keane 14. Fields and Hanson's Minstrels 18.

McCOMB CITY.—OPERA HOUSE (W. R. Caston, manager): Our Dorothy co. 3-5. A Trip to Chinatown 14.==ITEM: Opera House is being refurnished with new chairs.

JACKSON.—ROBINSON'S OPERA HOUSE (M. G. Field, manager): Joshua Simpkins to fair house Jan. 27. Hogan's Alley 28, 29; good business.

CANTON.—OPERA HOUSE (Mont Priestley, manager): Joshua Simpkins co. Jan. 28; fair co.; receipts $350.

COLUMBUS.—OPERA HOUSE (P. W. Mears, manager): Joshua Simpkins 7.

MISSOURI.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Philley, manager): Madame Scalchi and co. appeared in concert Jan. 25; business poor. Walker Whiteside and good co. 29; fair business. Tim Murphy and good co. in Old Innocence 29; good house. Hopkins' Trans-Oceanics 5.==CRAWFORD THEATRE (E. S. Brigham, manager): Pearson Stock co. opened for a week's engagement 31 in The White Squadron; overflowing house. Same co. 1-8.

MEXICO.—FERRIS GRAND OPERA HOUSE (Gentry and Worrell, managers): Owing to failure of Hoyt's Comedy co. to appear, house dark Jan. 24-29. Beach and Bowers' Minstrels gave a good performance 31 to a good house; Coburn and Baldwin, and Brachard deserve especial mention. A Booming Town 2. Burk's U. T. C. 4. Side Tracked 11.==ITEMS: Coburn and Baldwin, of Beach and Bowers' Minstrels, were made Elks while in Sedalia, Mo., Jan. 28.—Harry Ward, and Coburn and Baldwin are organizing a minstrel co. for season of '98-'99. They will have a short season during Summer of '98.

LOUISIANA.—PARKS' OPERA HOUSE (E. A. Parks, Sr. and Jr., managers): Crow Sisters completed their week's engagement 29, presenting Married Bachelor, The Fool's Revenge, The Pet of the Klondike, and Mistakes to good business throughout the week; performances satisfactory. Fabio Romani 31; light business; performance fair. Grimes' Cellar Door 7. John E. Dvorak 24.

HANNIBAL.—PARK THEATRE (J. B. Price, manager): Lewis Morrison in Faust Jan. 24. A Boy Wanted 27; good business. Walker Whiteside 31. Hopkins' Trans-Oceanics 5. Cissy Fitzgerald 8. The Girl I Left Behind Me 10.

SPRINGFIELD.—BALDWIN THEATRE (W. L. Porterfield, lessee and manager): Lawrence Holmes co. Jan. 24-29; opened to S. R. O. James O'Neill 10, 11. Chase-Lister co. 14-19. Henshaw and Ten Broeck 21.

POPLAR BLUFF.—FRATERNAL OPERA HOUSE (J. V. Porter, manager): Lillian Lewis in her well-known play For Liberty and Love Jan. 25 was well received; largest on record here

MARSHALL.—OPERA HOUSE (Bryant and Newton, managers): John E. Dvorak and excellent co. Jan. 25 to a very fair house in Dr. Jekyll and Mr. Hyde. Hoyt's Comedy co. 7-12.

LEXINGTON.—NEW GRAND OPERA HOUSE (J. C. Venable, manager): Robert Burdette Jan. 28; large house. A Breezy Time 8.

CLINTON.—OPERA HOUSE (Ed Austin, manager): Beach and Bowers' Minstrels Jan. 27; S. R. O.==ITEM: After the performance the Elks of Beach and Bowers' co. were banqueted by J. N. Bixman—the only Elk in our city.

PARIS.—OPERA HOUSE (E. M. Alexander, manager): Professor Boone 10, 11.

FULTON.—GRAND OPERA HOUSE (T. M. Bolton, manager): Beach and Bowers' Minstrels 1; good business; performance the same, even to the gags, as for the past seasons. A Booming Town 4. Ridgeway Concert co. 7. Side Tracked 10. A Breezy Time 15.

JOPLIN.—CLUB THEATRE (George B. Nichols, manager): Murray and Mack in Finnigan's Courtship; S. R. O.; entertaining performance. Human Hearts 4. Tim Murphy 10. James O'Neill 12. Clay Clement 18.

MONTANA.

BUTTE.—MAGUIRE'S OPERA HOUSE (John Maguire, manager): Frawley's Stock co. Jan. 23 in Shenandoah, Christopher, Jr., The Charity Ball, An International Match, and Sue. Every seat sold before the curtain rose at each performance; co. excellent. Del Conte Opera co. 31-5.==SUTTON'S UNION FAMILY THEATRE (Dick P. Sutton, manager): The Merry Widow 24-29; fair business. U. T. C. by the stock co. 31-5.

ANACONDA.—THEATRE MARGARET (John Maguire, manager): Frawley co. Jan. 24, 25 in Shenandoah and Sue; big business 24; fair business 25. Blanche Bates, Frank Worthing, and T. Daniel Frawley were well received. Del Conte Grand Opera co. 28, 29.

GREAT FALLS.—GRAND OPERA HOUSE (Park and McFarland, managers): Railroad Jack Jan 24; large house; performance poor. Adgie and her performing lions and Frank Lindon in The Circus Girl 3-5. An effort is being made by the management to book the Del Conte Italian Opera co. for 7.==ITEM: The Railroad Jack co. disbanded here.

MISSOULA.—UNION OPERA HOUSE (John Maguire, manager): Under the Dome Jan. 24; small house. Black Patti's Troubadours and the Del Conte Opera co. failed to fill dates, owing to irregularity of trains. Local minstrels 31.

NEBRASKA.

FREMONT.—LOVE OPERA HOUSE (C. A. Osborne, manager): Blitz Repertoire and Specialty co. opened for a week 31 to good and appreciative audience.==ITEMS: C. A. Osborn, of Beatrice, Neb., has leased the Love and is the new manager.—Horace V. Noble, late of the Woodward Stock co., of Kansas City and Omaha, will look after the dramatic portion of the Blitz Specialty co.

KEARNEY.—OPERA HOUSE (R. L. Napper, manager): The Pulse of New York 15. Lewis Morrison 19.

HASTINGS.—KERR OPERA HOUSE (W. Schellak, manager): John Dillon in Bartlett's Road to Seltzerville Jan 29; performance good; large audience.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE (H. J. Bartenbach, manager): Spooner Dramatic co. Jan. 24-29; good business and satisfaction. Lewis Morrison 4. The Pulse of New York 17.

NEVADA.

CARSON CITY.—OPERA HOUSE (George W. Richard, manager): Calhoun Opera co. Jan. 27; crowded house; performance good.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Devil's Auction Jan. 26 gave satisfaction to S. R. O. Kate Claxton in The Two Orphans 28; fair house. Rice's Comedians 31-5 opened to good houses. Following is the repertoire: All in the Family, In the Trenches, Under the Lion's Paw, The Fatal Step, Back Among the Old Folks, Beacon Lights, A Knotty Affair, Twixt Love and Duty, The Old, Old Story, Kathleen Mavourneen, Daniel Boone.==NEW ELM STREET THEATRE (George S. McFadden, manager): The Land of the Living 27-29 pleased fair houses. Cuba's Vow 31, 1; good houses. Humanity 4, 5.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): The Girl from Paris 21.

FRANKLIN FALLS.—FRANKLIN OPERA HOUSE (R. J. Young, manager): Roders-Grilley comb. to fair business Jan. 31.

EXETER.—OPERA HOUSE (J. D. P. Wingate, manager): Bon Ton Burlesque co. pleased a fair audience Jan. 28. Black Crook 3. Irving Brothers 5.

CLAREMONT.—OPERA HOUSE (O. B. Rand, manager): Dartmouth College Glee Club Jan. 27; full house. Vandelia Varnum Feb. 9. Elisha B. Worrell 11

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): Graphoscope 3-5. Captain Impudence 8.

NEW JERSEY.

NEWARK.—THEATRE (J. Bard Worrell, manager): The Girl from Paris Jan. 31-5. A Stranger in New York 12. Frank Daniels 14-19.==JACOBS' THEATRE (M. J. Jacobs, manager): The Rays in A Hot Old Time proved immensely funny 31-5; the farce is lively from start to finish and, as presented by a very good co., is certainly one of the best of its kind; business opened fair. The Woman in Black 7-12. The Electrician 14-19.==ITEMS: Manager Worrell is introducing a series of Wednesday matinees, the first of which was given Jan. 26.—Newark Lodge of Elks will have a benefit at Jacobs' Theatre 14 with The Electrician as the attraction.—Frank Hamilton, head usher at the Newark, is on the sick list.—The storm affected business at all the houses, people not caring to venture out in the intense cold.

C. Z. KENT.

TRENTON.—TAYLOR OPERA HOUSE (O. H. Butler, manager): A Boy Wanted Jan. 29; performance satisfactory; large audience. Innes' Band gave an excellent concert 31 to small patronage. Mrs. Fiske and her excellent co. made their first appearance here 31, presenting Tess of the D'Urbervilles; the performance was conceded to be strongest and best

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of the season; the audience was large and enthusiastic, and called Mrs. Fiske several times before the curtain. The Chimes of Normandy was given by amateurs 1, 2 for the benefit of the Mercer County Wheelmen, of the city; the performance was very creditable throughout. The Herrmanns gave pleasing performances 3 to small business. Watie's Comic Opera co. 7-12. Hi Henry's Minstrels 14, 15. Under the Dome 17. A Coat of Many Colors 21. The Heart of Chicago 22.

ELIZABETH.—STAR THEATRE (Colonel W. M. Morton, manager): George B. Adams 7-9.==LYCEUM THEATRE (A. H. Simonds, manager): Alma Chester co. did fairly good business Jan. 31-5, and gave satisfaction. Repertoire includes At the Picket Line, Wife for Wife, The Danites, A Bowery Pearl, Ticket of Leave, and An American's Victory. Never Again 11. Under the Dome 15.==ITEMS: Irving White, Will J. Kennedy, Howard Crampton, James C. Welch, and O. W. Dibble, of the Alma Chester co., joined the local Elks 31.—Elizabeth Lodge, No. 280, B. P. O. E., will give a public social session 9.

PATERSON.—OPERA HOUSE (John J. Goetchius, manager): Kennedy's Players in The Two Orphans, The Octoroon, The Midnight Express, My Burglar, and A Celebrated Case Jan. 31-5; fair business; co. good. The Wizard of the Nile (Elks' Benefit) 7. A Country Merchant 8, 9. The Woman in Black 11, 12.==EDEN THEATRE (H. E. Toovey, manager): Colored Sports 31-5; fair business; co. clever. Alma Chester's co. 7-12.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, manager): Irving Place Theatre co. in Waldmeister Jan 30; excellent performance; crowded house. The Captain's Mate 31-2; medium business due to inclement weather; Florence Bindley worthy of mention. The Heart of Chicago 3-5. Die Brüder 6. Little Lord Fauntleroy 7-9.

PLAINFIELD.—STILLMAN THEATRE (Maze Edwards, manager): Mrs. Fiske in Tess of the D'Urbervilles 1; large audience; performance highly satisfactory. The Tornado 3; good business; pleased audience. The Sporting Duchess 7.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): Frick's Carnival of Sports 14. Damon and Pythias 22.

ORANGE.—MUSIC HALL (George P. Kingsley, manager): Little Lord Fauntleroy 5. The Geisha, booked for Jan. 29, canceled.

BOONTON.—HARRIS LYCEUM (Harris Brothers, managers): Little Lord Fauntleroy 1; light business owing to storm; performance satisfactory. The Chain of Destiny, booked for 7, canceled.

WASHINGTON.—BEATTY MUSIC HALL (George M. Dawes, manager): O'Hooligan's Wedding (return date) 12.

ASBURY PARK.—PARK OPERA HOUSE (W. H. Morris, manager): Electro-Phono Specialty co. Jan. 28, 29; light business; co. did not give satisfaction. Little Lord Fauntleroy 3.

NEW YORK.

ALBANY.—HARMANUS THEATRE (Woodward and Voyer, managers): The Pirates of Penzance was sung to big houses Jan. 27, 28 for the benefit of the Y. M. A. by amateurs; it proved a very creditable performance. The Pacific Mail co. gave two performances 29 of a comedy that was not worthy of those who took part; the co. is far above the weak vehicle which was selected for it. Thomas W. Keene gave a fine performance of Richard III. 1 to fair business. Never Again 2. Martin's U. T. C. 4, 5. The week of 24-29 proved the banner week of the season at Harmanus Theatre, the receipts being larger than for any other week in the history of the house.==LELAND OPERA HOUSE (C. H. Smith, manager): This popular house is holding its own, and the week of large business of vaudeville is followed by the Wilbur Opera co., which opened for two weeks 31 with The Grand Duchess and Fra Diavolo. A Hired Girl 14-16. The Land of the Living 17-19.==DANIELS' FAMILY THEATRE (Louis Daniels, manager): Closed indefinitely.==ITEM: Woodward and Voyer have A Southern Romance on the road with Sol Davis as treasurer.

SYRACUSE.—WIETING OPERA HOUSE (M. Reis, lessee; John L. Kerr, manager): Chauncey Olcott in Sweet Inniscarra Jan. 28. The Sunshine of Paradise Alley was well presented 28, 29 to fair business. Kellar drew good houses 31, 1 and gave his usual excellent performance. My Friend from India 2, 3. Never Again 4, 5. The Tarrytown Widow 7. Al. G. Field's Minstrels 9. Martin's U. T. C. 11, 12.==BASTABLE THEATRE (S. S. Shubert, manager): The stock co. laid off 27-29, as the house was rented for High School exercises. A Social Highwayman 31-5. All the Comforts of Home 7-12.==GRAND OPERA HOUSE (G. A. Edes, manager): McNulty's Visit amused good audiences 27-29. A Guilty Mother was well performed 31-2; business good. The Sidewalks of New York 3-5. Edward Harrigan 7-9.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): Sawtelle's Dramatic co. Jan. 31-5 in Captain's Mate, Around the World in Eighty Days, Rosedale, True as Steel, Maine and Georgia, Was She Right, Streets of New York, and Infatuation. Specialties by Professor Sherman's Caprine Paradox, by George E. Fisher, Lizzie Wilson, Georgia Dean Spaulding, Ermani and Charles Mortimer received an ovation. Faust 7-9. The Sidewalks of New York 10-12. Al. G. Field's Minstrels 14. The Land of the Living 15, 16. A Hired Girl 17-19.==RAND'S OPERA HOUSE (Gardner Rand, manager): Chauncey Olcott in Sweet Inniscarra 29. Never Again 31, 1. Thomas W. Keene in Julius Cæsar 2; good house. Hi Henry's Minstrels 5.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolff, manager): Lillian Russell, Della Fox, and Jeff D'Angelis in The Wedding Day 3 to the capacity of the house. The Isle of Champagne 8, 9.==ACADEMY OF MUSIC (Louis C. Cook, manager): Patent Applied For attracted fine audiences Jan. 31-5; play and co deserve praise; Beatrice proved a bright and clever little artist. Miles Ideal Stock co. 14-19.==COOK OPERA HOUSE (Sam S. Shubert, manager): The Sidewalks of New York to medium business 31-2. A Guilty Mother attracted well pleased audiences 3-5. Edward Harrigan 7-9.

JAMESTOWN.—ALLEN'S OPERA HOUSE (H. F. Allen, manager): King's Dramatic co. Jan. 24-29; large business; best satisfaction. The Gormans 5. Ole Olson 8. Patent Applied For 12. 8 Bells 15. Secret Service 23.==ITEM: The Celoron Summer Vaudeville Theatre, located near here, is in Frank Burt's Summer circuit, and all bookings will be made by Manager Burt, at Toledo, Ohio. Jule Delmar, who conducted this place of amusement last season, has been retained.

UTICA.—OPERA HOUSE (H. E. Day, manager): Chauncey Olcott in Sweet Inniscarra Jan. 27. Nettie B. Farrell, a former Utican, received a royal welcome when she made her first entrance. Charles Cowles in A Country Merchant 28, 29; fair business. 8 Bells 2 pleased large audience. My Friend from India 8. Al. G. Field's Minstrels 10.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager): My Friend from India had a large audience Jan. 31, and gave satisfaction. Superba 4, 5. Al. Field's Minstrels 7.==ITEM: Arthur Larkin, of My Friend from India, was entertained by Mr. and Mrs. Francis Curtis while here.

NEWBURG.—ACADEMY OF MUSIC (F. M. Taylor, manager): Alma Chester closed a very successful week Jan. 29, doing big business and making lots of friends. The Heart of Chicago 31; co. very good; scenery fine; small business. Superba 2; big audience, which enjoyed the performance throughout.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): The Heart of Chicago 29; excellent performance; fair business. A good audience saw The Tarrytown Widow 2; performance better than ever, special mention should be made of O. B. Thayer. Alonzo Hatch co. 9. Al. G. Field's Minstrels 11. My Friend from India 17.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, managers): The Good Mr. Best Jan. 27; small house; co., with few exceptions, below standard. My Friend from India 1 gave satisfaction to good house. McNulty's Visit 3. Faust 12. Devil's Auction 14. Go-Won-Go-Mohawk 17.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): The Pacific Mail drew a large and enthusiastic audience Jan. 28; the work of R. E. Graham and Celie Ellis is deserving of special mention. My Friend from India 9. The Wizard of the Nile 16.==TOWN HALL (Thomas Leonard, manager): Dark.

CORNING.—OPERA HOUSE (H. J. Sternberg, manager): My Friend from India Jan. 28; fair business; performance first-class. Martin's U. T. C. 31; good business; satisfactory performance. Markham's Comedy co. opened 1 to good business, presenting In His Power. Patent Applied For 9. Other People's Money 11. Local Minstrels 14, 15.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): Chauncey Olcott in Sweet Inniscarra Jan. 28. 8 Bells 4. The Wedding Day 5. Superba 7. Kellar 9. A Coat of Many Colors 12. Wilton Lackaye 25.==ITEMS: Business has improved wonderfully at the Van Curler since Jan 1. Nearly every co. is playing to the capacity of the house.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): The Sunshine of Paradise Alley to good house Jan 27. Patent Applied For 29 to large and enthusiastic audiences. Joseph Greene co. opened for a week 31 to a crowded house. Al. G. Field's Minstrels 8. Other People's Money 9. Secret Service 10.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): The Pacific Mail pleased a good audience Jan. 27. Hennessy Leroyle and a capable co. in Other People's Money 29 were warmly received by a large-sized audience. 8 Bells 3. The Good Mr. Best 5; co. closed. Sawtelle's Dramatic co. 7-12.

LOCKPORT.—HODGE OPERA HOUSE (Knowles and Gardner, managers): 8 Bells Jan. 31; S. R. O.; general satisfaction. Wilczek Concert co. 3. A Stranger in New York 5. Go-Won-Go-Mohawk 9. Devil's Auction 19.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, manager): Charles Cowles in A Country Merchant 27 gave satisfaction to fair house; stormy night. Faust 11. Go-Won-Go-Mohawk 18.==ITEM: Mrs. H. A. Curtis will leave 4 for Holly Springs, Miss., where she will join her husband, manager of the Joshua Simpkins co.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Robarts Harper, lecturer, 4. The Tarrytown Widow 10. A Baggage Check 12. Herrmann 14. Al. G. Field's Minstrels 15.

WAVERLY.—OPERA HOUSE (J. K. Murdock, manager): Markham Stock co. 31 in Inside Track to a large audience; co. popular.==ITEM: F. E Sherry, who has been in advance of the co., has been made treasurer, and E. A. Bills succeeds him as representative.

ROME.—SINK'S OPERA HOUSE (Samuel Cox, manager): Deyo Jan. 25-29; small but pleased audiences. Albion Concert co. 2. Martin's U. T. C. 10. City Sports 12.==WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers): The Good Mr. Best Jan. 29; large house; performance fair. My Friend from India 4.

ELMIRA.—LYCEUM THEATRE (M. Reis, lessee and manager): Waite's Comedy co. Jan. 31-5 in The Wife, Men and Women, Charity Ball, A Social Highwayman, The Lost Paradise, Beacon Lights, and An Enemy to the Czar; large business. Same co. 7-12.

MEDINA.—OPERA HOUSE (Cooper and Hood, managers): Park Sisters comb. 4; house sold solid. Marshall P. Wilder 19.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): Salters' U. T. C. 28; S. R. O.

PEEKSKILL.—DEPEW OPERA HOUSE (F. S. Cunningham, manager): The Heart of Chicago Jan. 28; fair business; good satisfaction. Arnold Wolford co. 11, 12.

PORT EDWARD.—BRADLEY OPERA HOUSE (M. H. Bradley, manager): Hi Henry's Minstrels 1; big business; co. first-class. The Good Mr. Best 14.

LYONS.—MEMORIAL HALL (John Mills, manager): 8 Bells 1; good performance and business. Devil's Auction 16. Faust 17.

ITHACA.—LYCEUM (M. M. Gutstadt, manager): My Friend from India delighted a good house Jan. 29. The Sporting Duchess 19.

BALLSTON SPA.—SANS SOUCI OPERA HOUSE (William H. Quinn, manager): The Tarrytown Widow 1; small house; performance excellent. Local minstrels 4, 5. My Friend from India 10.

CANANDAIGUA.—GRAND OPERA HOUSE (S. C. McKechnie, manager): Martin's U. T. C. Jan. 27 seemed to please a large house. 8 Bells 7. Other People's Money 10. Faust 15. Devil's Auction 17.

PLATTSBURG.—THEATRE (Edwin G. Clarke, manager): The Wizard of the Nile 11.

LITTLE FALLS.—SKINNER OPERA HOUSE (H. A. Sinner, manager): Spears Comedy co. opened 31 for a week to good business, and are giving satisfaction.==CROSKHITE OPERA HOUSE (E. A. Comyne, manager): Kellar 5. Martin's U. T. C. 9.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, manager): The Lorretts to small house 3. Devil's Auction 18.

ONEIDA.—MUNROE OPERA HOUSE (E. J. Preston, manager): Devil's Auction 12. Ridgeway Concert co. 18. The Old Hickory Farm 19.

MIDDLETOWN.—CASINO THEATRE (H. W. Corey, manager): Frederick and Minnie Seward with a fair co. Jan. 31-5; fair business.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Patent Applied For Jan. 26; light business; seemed to satisfy. Kellar 2. Hennessy Le-

royle 3. Go-Won-Go-Mohawk 8. Devil's Auction 9. Secret Service 11. Ryan Comedy co. 14-19. Lillian Kennedy 23.

HUDSON.—OPERA HOUSE: Hi Henry's Minstrels Jan. 28; crowded house; great satisfaction.

ROSNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Ososki, manager): Notwithstanding the extreme cold the Lorretts drew two good audiences 1, 2; performances clever.

NORTH CAROLINA.

RALEIGH.—METROPOLITAN OPERA HOUSE (George D. Meares, manager): Wang to fair business Jan. 31. A Milk White Flag 10. Wilbur Opera co. (return engagement) 14-19. Gorton's Minstrels 21. A Night Off 24.

WILMINGTON.—OPERA HOUSE (S. A. Schloss, manager): Wilmington Amateur Opera co. presented the operatic extravaganza Aben-Ali with 125 people Jan. 27-29 to very large houses; the libretto in part was written by James K. Collier, of this city.

CHARLOTTE.—OPERA HOUSE (Nat Gray, manager): Wang 1; good business; audience delighted. Robin Hood, Jr., 2; small audience; performance poor.

GREENSBORO.—ACADEMY OF MUSIC (W. J. Blackburn, manager): Wang Jan. 29 to packed house. Lillian Tucker co. 31-5. Robin Hood, Jr., 4.

WILSON.—OPERA HOUSE (James Thomason, manager): The Players 16.

FAYETTEVILLE.—OPERA HOUSE (Will C. Dodson, manager): Mozart Symphony Club 14.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Miss Philadelphia Feb. 7. 1492 11. Dan Sully 21.
ALSON BRUBAKER.

GRAND FORKS.—METROPOLITAN THEATRE (E. J. Lander, manager): 1492 10. Del Conte Italian Opera co. 16, 17. Dan Sully 23.==ITEM: Manager Lander, who has been in poor health of late, due to overwork, left this week for a month's sojourn at Mt. Clemens. Charles S. Dow has charge of the theatre during Mr. Lander's absence.

OHIO.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): E. H. Sothern in The Adventure of Lady Ursula to large and fashionable house Jan. 31; Virginia Harned, who came in for the lion's share of the plaudits, and a most capable co., gave a fine presentation of the beautiful and romantic play; the scenery, furniture, costumes, and properties were historically correct, and added much to the production.==PARK THEATRE (Harry E. Feicht, manager): On the Suwanee River 27-29; good business; Joseph Callahan and a fair cast made the best of an inferior play. John L. Sullivan Vaudeville co. 31-2; S. R. O.; some of the specialties elicited liberal applause, notably those of Rolla White in bag punching, and Darmody in club swinging.==ITEMS: Virginia Harned was seriously indisposed during her engagement in our city, but managed to play her part in the same artistic manner as though she were entirely well.—C. P. Flockton, who plays with E. H. Sothern's co., was at one time a member of the Soldiers' Home Summer Dramatic co.—Little Trixie 18 and the Veriscope 23 are booked for Memorial Hall (Soldiers' Home).—Wood Patton, the treasurer of Grand Opera House, is now city passenger agent of the C., H. and D. R. R. Co., being a promotion which he well merited.
J. W. WEIDNER.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager): Darkest America 1 to fair business considering severe weather; best satisfaction; the work of Billy McClain and Mlle. Cordelia, Hampton and Johnson, John Rucker, Harry Waters, and Billy Miller worthy of special mention.==ITEMS: Robert Irving, stage-manager, and Manager John W. Vogel were guests of friends while here.—Billy McClain was recently presented with a registered English white bull pup.—Billy Miller, the comedian, was kicked by a horse and unable to parade.—Treasurer Charles Grinsley is on the sick list.—Mrs. John W. Vogel and her sister, Mrs. Ed Corrodi, have been visiting Mr. Vogel.—Ross Poysell joined the Labadie-Loranger co. here as electrician.
W. H. MCGOWN.

SANDUSKY.—NIELSEN OPERA HOUSE (Charles Baetz, manager): Mr. and Mrs. Robert Wayne, supported by the Melville Repertoire co., closed a very successful week's engagement Jan. 29: The Plunger, The Ticket of Leave Man, Inherited, The Man from Klondike, and A Lucky Ranch were all very creditably presented. A Stranger in New York 3. Darkest America 7. Digby Bell 8. Little Trixie 12. For Fair Virginia 14. Joseph Murphy 19.==ITEM: The Sandusky Lodge, No. 285, B. P. O. Elks, entertained the Melville Comedy co after their performance 29. A. H. Knoll and Marie McNeil responded to a number of calls by a cornet duet, while other members also contributed stories.

AKRON.—GRAND OPERA HOUSE (W. A. Albaugh, manager): Agnes Herndon Jan 27-29 in Saved from the Flames, The Brooklyn Handicap, East Lynne, and A Convict's Crime; crowded houses; performance well staged; clever co. Blue Jeans 3. Joe Ott 4. Daisy the Missouri Girl 5. The Gibneys 7-12.==ASSEMBLY THEATRE (W. G. Robinson, manager): Webb's Comedians 31-5 opened with Between Two Fires 31 and Rip Van Winkle 1; performances fair; medium houses, owing to extreme cold weather. Vernie Lee 7-12.

CANTON.—THE GRAND (M. C. Barber, manager): Sousa's Band delighted a large audience Jan. 28. Margaret Mather in Cymbeline pleased a large audience 31. Agnes Herndon 14-19. Edward Harrigan 22. Katie Emmett 23.==ITEMS: The concert by Thayer's Band was attended by a large audience.—At the last meeting of stockholders of the Grand, a committee was selected to contract for the construction of an electric plant for the house.

HAMILTON.—GLOBE OPERA HOUSE (Connor and Smith, managers): Rifles' Minstrels and The King of Siam (local) Jan. 28; S. R. O.; The King of Siam is a bright operetta, full of catchy music; Neal Harper, one of our most talented musicians, wrote both the score and libretto, and also played the part of the King with marked skill, and Monroe Sheehan handled the comedy role of Fou Shaa with great ability. Sousa's Band gave a delightful concert 31. Peters and Green co. 10-12. Walker Whiteside 16. A Black Sheep 19.

LIMA.—FAUROT OPERA HOUSE (Howard G. Hyde, manager): A house filled almost to its capacity greeted Digby Bell and his excellent co. in The Hoosier Doctor Jan. 25; audience more than pleased; aside from the star, work of Mrs. Laura Joyce Bell, Mable Strickland, and Margaret Owen was especially commendable. In Atlantic City 1. The Great Diamond Robbery 4. Joe Ott 9. Darkest America 11. Donnelly and Girard 14.

ELYRIA.—OPERA HOUSE (W. H. Park, manager): Joseph Murphy presented Kerry Gow Jan. 26, and gave satisfaction to a large audience; receipts $516. Joe Ott 5. Park Sisters 7. Robert Downing 12.==ITEM: The stage hands receive no regular salary, but each year Manager Park allows them to secure an attraction for a benefit, giving them the house free. Joe Ott plays their benefit this year.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): Margaret Mather in Cymbeline Jan. 28; S. R. O.; production elaborate, superbly mounted and strongly cast; Harrison J. Woolfe, leading support, is an actor of uncommon merit; Mark Price also adds much strength to the co. Gus Hill's Specialty co. 29 to fair business; poor performance. Blue Jeans 2.

PIQUA.—OPERA HOUSE (C. C. Sank, manager): New York Theatre co. Jan. 31-5 opened with A Hunchback's Love; business and performance good; A Brother's Birthright, A Mind Dethroned, The Hotel Blizzard, An Irish Romance, Dr. Jekyll and Mr. Hyde, and Robinson Crusoe fill the remainder of the week.==ITEM: Harry Hardy, advance of Shore Acres, spent Sunday at his home in this city.

TOLEDO.—VALENTINE THEATRE (L. M. Boda, manager): Margaret Mather in Cymbeline 1. E. H. Sothern 2. De Wolf Hopper 12.==PEOPLE'S THEATRE (S. W. Brady, manager): The Span of Life to big business Jan. 27-29; good performance. The Great Diamond Robbery to the capacity 30-2; good co.; interesting play. A Black Sheep 10-12.

GREENVILLE.—GRAND OPERA HOUSE (Sherman and Dorman, managers): McCarthy's Mishaps Jan. 21; fair house; performance pleasing. Darkest America 28; S. R. O.; performance best of kind here this year.

UPPER SANDUSKY.—OPERA HOUSE (Virgil H. Gibson, manager): McCarthy's Mishaps Jan. 14; fair house and performance. W. S. Hart 29; small house; excellent performance.

WARREN.—OPERA HOUSE (Elliott and Geiger, managers): The Isle of Champagne Jan. 28; immense business; audience disappointed at non-appearance of Katherine Germaine. Gus Hill's World of Novelties 31.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): The Widow Jones Jan. 27. In Atlantic City 31; fair co.; small house. The Span of Life 11. A Black Sheep 14. The Widow Jones (return engagement) 17.

CHILLICOTHE.—MASONIC OPERA HOUSE (E. S. Robinson, manager): Billy Barry in The Rising Generation 3. No further bookings positive.

CANAL DOVER.—BIG FOUR OPERA HOUSE (Beiter and Cox, managers): Ole Olesen Jan. 22; good house; performance fair. Sadie Raymond in Daisy the Missouri Girl 29; good house; fine performance. Robert Downing 10. The Real Widow Brown 12. Fitz and Webster 19.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (R. Hammond, manager): Daisy the Missouri Girl Jan. 31; attendance hurt by counter attractions; those who did attend were more than pleased. Slayton's Jubilee Singers 3. The Heart of Chicago 7. Maro 11.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager and proprietor): Robert Downing 4.

MARION.—GRAND OPERA HOUSE (F. B. Arnold, manager) The Span of Life 24 pleased a fair audience. Digby Bell in The Hoosier Doctor 28; large and enthusiastic house. Sousa's Band 29; large house. Agnes Herndon opened 31 for week to large house; co. strong. Robert Downing 7. Joe Ott 11. Elks Minstrels 16.

MIDDLETOWN.—SORG OPERA HOUSE (C. Q Buckles, manager): Sousa's Band Jan 31; crowded house; audience pleased. A Contented Woman 24.

XENIA.—CITY OPERA HOUSE (C. L. McClellan, manager): Labadie Repertoire co. Jan. 27-29 in Ingomar, Faust, and Cuban Justice; fair business; performances good. The Heart of Chicago 31 pleased a large audience.

MASSILLON.—NEW ARMORY (G. C. Haverstack, manager): Gus Hill's Vaudeville co. Jan 28; fair house; several good specialties. Daisy the Missouri Girl 2. Digby Bell 9. The Span of Life 10. Robert Downing 11.

MARTINS FERRY.—NEW OPERA HOUSE (Will A. Miller, manager) U. T. C. (local) to good business Jan. 28, 29. Mr. and Mrs. Robert Wayne co opened for a week 31-5 with The Plunger to good business; performance good. The Heart of Chicago 14.

CARROLLTON.—GRAND OPERA HOUSE (Kemmerer, Brothers, managers): Slayton's Jubilee Singers Jan. 29-31; crowded houses; co. had an open date 31, and by request remain for that date.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): F. M. Wills in In Atlantic City Jan 29; fair business. Robert Downing in The Gladiator 2; small audience. The Great Diamond Robbery 5.

RAVENNA.—REED'S OPERA HOUSE (Pitkin and Severence, managers): The Gilmeys Jan. 31-5; large business; co. satisfactory.

EAST LIVERPOOL.—NEW GRAND (James Norris, manager): Elroy Stock co. closed a week 29, presenting A Fair Rebel, Paradise Alley, and Midnight Alarm to good business.

GALLIPOLIS.—ARIEL OPERA HOUSE (Cowden and Kaufman, managers): June Agnott co. Jan. 24-29, producing Bowery Boy, Roxie, Libby Prison, and Bicycle Race; fair business; performances could be improved. Local minstrels 4. For Fair Virginia 16.

NAPOLEON.—OPERA HOUSE (J. E. Musser, manager): Down on the Suwanee River 18.

NEWCOMERSTOWN.—CITY OPERA HOUSE (I. S. Loos, manager): Only a Country Girl (local) Jan. 25; full house. Slayton's Jubilee Singers 27; good business and satisfaction. Sadie Raymond in Daisy the Missouri Girl 1; well-pleased audience. Hyperion Concert Band 10. A Breezy Time 19.

SPRINGFIELD.—BLACK'S OPERA HOUSE (Charles Bruner, manager): A Stranger in New York 8.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostrain, managers): Todd's Great Eastern Players Jan. 27-29; poor business. Mayo, magician, 12.

ALLIANCE.—OPERA HOUSE (F. W. Gaskill, manager): Ada Bothner in A Bunch of Keys Jan. 29; creditable performance; fair business. Daisy the Missouri Girl 3, 4. A Breezy Time 12.

MARIETTA.—AUDITORIUM (under management of M. G. Seipel): Twelve Temptations Jan. 27; full house; first-class attraction. Creston Clarke 15. Hopkins' Trans-Oceanics 18. The Tornado 25. Hogan's Alley 28. (Under management of Harry Nye): William Barry in The Rising Generation 1; small but pleased audience. Sowing the Wind 3.

NEWARK.—MEMORIAL AUDITORIUM (J. B Rosebraugh, manager): The Widow Jones, with Flo Irwin in the title-role, Jan. 29. The Heart of Chicago 3

SALEM.—GRAND OPERA HOUSE (Elliott and Geiger, managers): Gus Hill's World of Novelties Jan 27; good house; fair satisfaction. Sousa's Band 28; large and delighted audience. The Span of Life 7. A Breezy Time 11. The Dazzler 15. John Griffith 25.

IRONTON.—MASONIC OPERA HOUSE (B. F. Ellsberry, manager): Herrmann the Great co. Jan. 24; large audience; the dances of Adelaide Herrmann were especially enjoyed. Eugenie Blair 3. Murray Comedy co. 7-12.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S Grimes, manager): Murray Comedy co. 31-5; co. fair; business poor, owing to cold weather. Creston Clarke 10. Walker Whiteside 17, 18.==ITEMS: Pearl Revare, of A Boy Wanted co., is at home, owing to illness.—S. V. Grimes has gone in advance June Agnott co.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (Mrs. McNeill, manager): Sadie Raymond in Daisy the Missouri Girl Jan. 28; medium but delighted audience. The Heart of Chicago 2. Melville co. 14-16. Labadie's Faust 18. Walker Whiteside 22.

ATHENS.—OPERA HOUSE (Miller and McCune, managers): William Barry of The Rising Generation was taken ill at Marietta 1 and compelled to cancel his date here; at present he is in a hospital at Cincinnati, whither he was taken immediately. Creston Clarke 12. Schumann Orchestra 14. John L. Sullivan 22.

GALION.—CITY OPERA HOUSE (S. E. Riblet, manager): Vernie Lee Comedy co. Jan. 31-2, opening with The Police Patrol to fair business; co. weak.==MANAGER OPERA HOUSE (Waldman and Rettig, managers): Little's Players 3-5.==ITEM: Harry De Long, of this city, has signed as advance agent of the Vernie Lee co.

GREENFIELD.—OPERA HOUSE (Heidingsfield and De Poy, managers): Van Dyke and Eaton co. Jan. 31-5 opened to the capacity, presenting Wanted a Wife; the dances of Ollie Eaton were highly appreciated.

OREGON.

SALEM.—REED'S OPERA HOUSE (Patton Brothers, managers): Janet Waldorf in Ingomar Jan. 29; small business; performance excellent. Black Patti's Troubadours 31. Nellie McHenry 16.

PENNSYLVANIA.

MAHANOY CITY.—GRAND OPERA HOUSE (J. J. Quirk, manager): Wilson Theatre co. closed a week of fair business 29, presenting Michael Strogoff to large and well-satisfied audience; the co. is strong and gave satisfaction. The Fast Mail drew a fair house 2 and pleased fairly. The Tornado 7. Markham Stock co. 8-12.==HERSKER'S THEATRE (John Hersker, manager): The Crane Players opened for a week 31, presenting Legally Dead to fair business, and seemed to please, judging by the hearty applause; the little Elmore Sisters are very clever, as is Gertrude Dion Magill; rest of cast ordinary.==ITEMS: Three of the incendiaries who attempted to destroy this city by fire Jan. 25 were arrested while witnessing Michael Strogoff at the Grand 29. Considering that there was $1 00 reward offered for their arrest, Manager E. C. Wilson feels highly complimented that they risked their freedom to see his performance.—Manager Quirk is arranging a benefit performance for the attaches of his house. By a curious coincidence there were two Wilson repertoire shows in this city and each one had a musical director by the name of L. D. Ablet, who were not related. Manager Wilson, of the Wilson Theatre co., states that he is in no way connected with the Wilson Comedy co.—Michael Cavanaugh and James Daily, of this city, acrobatic and grotesque dancers, were given a trial here by the Wilson Theatre co. 27. They made a big hit.—C. B. Erit, of Bloomsburg, has been made assignee of the Grand Opera House, of that place.
R. W. SHEETZINGER.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, lessee and manager): Fred H. Wilson Comedy co. 31-Feb. 5 played to fair business; clever specialties between acts. Elroy Stock co. 7-12 in Wife for Wife, Land of the Midnight Sun, A Fair Rebel, White Squadron, Paradise Alley, Midnight Alarm, The Unknown, and East Lynne. A Bunch of Keys 15. Stetson's U. T. C. co. 19.==NEW MOUNTAIN CITY THEATRE (Edwin Young, manager): Carrie Stanley Burns co 31-5 in The Heart of the Sierras, The Woman in Red, Monte Cristo, and The Two Orphans to poor business. John P. Harris Specialty co. 10-12. Minnie Seward Dramatic co. 14-19.==ITEMS: Will Chatterton, ahead of the Wilson co., was initiated into the dramatic order of Knights of Khorassan while here.—The Carlisle Sisters spent last week in town with their parents.

WILKES-BARRE.—THE NESBITT (M. H. Burgunder, manager): Al. G. Field's Minstrels 4; crowded house; good satisfaction. My Friend from India 8. The Girl from Paris 9. Rhea 11.==GRAND OPERA HOUSE (M. H. Burgunder, manager): Edward Harrigan in Old Lavender Jan. 27-29; big business; co. and play giving satisfaction. Van Osten's Three Star Comedy co. opened for a week 31 to crowded house, which has continued at every performance; repertoire includes Dorcas, Galatea, In the Heart of the Storm, Silver King, and Mr. Barnes of New York; co. fair. Lillian Kennedy 7-9. Katie Rooney 10-12.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): Local minstrels Jan. 28; large attendance. The Girl from Paris 29 was well attended and gave satisfaction. Redpath Concert co. 1 to a good house. Twelve Temptations drew a fairly good house 2 and the attraction was altogether satisfactory to the audience; several of the local ministers were shocked by the lithos of this co and united in a protest to the Mayor, who ordered the management to add blankets to the nether limbs of the beautiful dancers on the bill boards.

PITTSTON.—MUSIC HALL (C. C. King, manager): Miles Ideal Stock co. closed a very successful week 29; John E. Miles deserves special mention for good work. Rentfrow's Pathfinders opened for a week 31 in The Lightning Express to a crowded house; performance pleased. Plays presented: The Lightning Express, The Middleman, Below Zero, The Judge, A Pair of Owls, My Step-Daughter, St. Valentine's Day, and The Devil's Gold Mine. Van Osten's Three Star co. 7-12. Lillian Kennedy 14. Katie Rooney (return) 16. Maud Billman co. 21-26.

ALLENTOWN.—ACADEMY OF MUSIC (N. E. Worman, manager): Maud Hillman co. closed a successful week's engagement Jan. 29; Special Delivery, Charity Bess, The Cuban Spy, A Cracker Jack, The Fire Patrol, A Lady of Destiny, A Barrel of Money, and The Broker's Daughter were all presented in capital style; specialties by Jere McAuliffe and Archie Deacon were good; the banjo selections by Harry Brooks were especially fine; full houses ruled throughout the engagement. The Sporting Duchess 9. Andrews Opera co. 21-23. The Heart of Chicago 26.

YORK.—OPERA HOUSE (B. C. Pentz, manager): Blue Jeans Jan. 26 drew a good-sized and pleased house. A Boy Wanted 27 drew large business; good performance. The Girl from Paris 28; fair audience to clever and artistic performance. Shannon of the Sixth, with W. H Power leading, drew ordinary business 29; the play proves so attractive that it may possibly return as the attraction for the ushers' benefit. The Spooners opened for a week 31 to big business. Opening play, the Judge's Wife. Leland T. Powers 7. Stetson's U. T. C. 8. The Pirates of Penzance (local) benefit (Elks) 10.

EASTON.—ABLE OPERA HOUSE (Dr. W. K. Detwiller, manager): Waite's Comic Opera co. entertained large audience Jan 31-5. Repertoire includes Paul Jones, Fra Diavolo, Maritana, Two Vagabonds, Bohemian Girl, Olivette, The Chimes of Normandy, La Mascotte, The Mikado, and Giroflé-Girofla; Mayme Taylor and Myra Morello divide the honors in the prima donna roles; co. unusually strong and production staged well. Never Again 2. The Sporting Duchess 3.

POTTSTOWN.—GRAND OPERA HOUSE (Grant M. Koons, manager): Al. G. Field's Minstrels Jan. 31; large and delighted audience.==ITEM: Owing to business interests which require his presence out of the city, George R. Harrison has resigned the management of the Grand Opera House, and is succeeded by Grant M. Koons, an enterprising and popular business man of this place.

SCRANTON.—LYCEUM (Reis and Burgunder, managers): Superba 3; good performance; large house. Al. G Field's Minstrels 5. Never Again 8. My Friend from India 9.==ACADEMY OF MUSIC (Reis and Burgunder, managers): McNulty's Visit Jan. 31-2 gave good performances to light business. Edward Harrigan in Old Lavender 3-5; good performances; large audiences. Katie Rooney 7-9. Lillian Kennedy 10-12.

CARLISLE.—SENTINEL OPERA HOUSE (George Yeager, manager): O'Hooligan's Wedding 8. Guy Brothers' Minstrels 17.==ITEMS: The Daughter of Jarius, under the direction of Professor John R. Bland, promises to be the biggest event musically that we have ever had. It will be accompanied by an orchestra of thirty-two pieces, principally Baltimore musicians.—Work on the new opera house has been delayed somewhat on account of the severe cold weather.

DU BOIS.—FULLER'S OPERA HOUSE (James A. Russel, manager): Lillian Kennedy in The Deacon's Daughter Jan. 31 to S. R. O.; performance first-class. Guy Brothers' Minstrels 3; medium house; fair satisfaction. Stetson's U. T. C. 11.==ITEM: The Elks entertained the Guy Brothers after the performance.

NORRISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager): Tommy Shearer co. presented the following plays Jan. 24-29: A Prisoner of War, Dangers of a Great City, Saved from Sin, Prince of Algiers, In Dixie Land, Robinson Crusoe, A Jolly Night, and A Western Princess; business fair. Innes' Band delighted a large audience 31. Hartzell's Midwinter Circus 4, 5.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): The Gormans presented Mr. Beane from Boston to good audience Jan. 29, giving satisfaction 8 Bells 10. Other People's Money 19.

SHAMOKIN.—G. A. R. OPERA HOUSE (John F. Osler, manager): Shannon of the Sixth to good business Jan. 28. The Girl from Frisco 31 to light house. Al. G. Field's Minstrels packed the house 3.==MUSIC HALL (T. R. Hayes, manager): Clara George co closed fair week's business 29, presenting A Great Wrong, or The Little Detective, Kathleen Mavourneen, and Bess the Mountain Waif. Stragnello Brothers, hypnotists, opened for a week of to good business.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): Al. G. Field's Minstrels 1. Rhea in The Empress of France 2. Twelve Temptations 3.==GRAND OPERA HOUSE (George M Miller, manager): The Fast Mail was well produced to large houses 3-5.

McKEESPORT.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): Joe Ott in The Star Gazer gave a first-class performance 1 and pleased a good house. A Bunch of Keys 3. Innes' Band 5.

LANCASTER.—FULTON OPERA HOUSE (Yecker and Gleim, managers): Isham's Octoroons pleased two good houses Jan. 29. Thomas E. Shea opened for five nights 31 to a packed house, playing The Man o'-War's Man. Local minstrels pleased a full house 3. Stetson's U. T. C. 7. The Tornado 9. My Friend from India 12.

JOHNSTOWN.—CAMBRIA THEATRE (I. C. Mishler, manager): The Octoroons 27 pleased a large audience. Blue Jeans brought out a large audience 29; fair performance. Joe Ott in The Star Gazer 31 filled the house and gave the best of satisfaction.==JOHNSTOWN OPERA HOUSE (James G. Ellis, manager): Twelve Temptations 1 to a well filled house; universal satisfaction.

CARBONDALE.—GRAND OPERA HOUSE (Daniel P. Byrne, manager): Edward Harrigan in Old Lavender pleased a large audience 2. The Spooners 7-12. Ole Olson 17. Go-Won-Go-Mohawk 19.

BUTLER.—PARK THEATRE (George N. Burckhalter, manager): Ed F. Geegley gave fair satisfaction in Ole Olson Jan 28. Blue Jeans pleased a large house 31. Mr. Beane from Boston by the Gormans pleased a small house 2. Daniel E. Ryan co. 7-12. The Chimes of Normandy 15-19.==ITEM: Mrs. McCabe joined Blue Jeans here 31.

BERWICK.—P. O. S. OF A. OPERA HOUSE (F. R Kitchen, manager): The Girl from 'Frisco Jan. 27; fair performance and business. Miles Ideal Stock co. 7-8.

BELLEFONTE.—GORMAN'S OPERA HOUSE (Al. Gorman, manager): House dark; no bookings at present.

HAZLETON.—GRAND OPERA HOUSE (G. W. Hamersly, manager): Andrews Opera co. 28, 29; good business; satisfactory performances. The Fast Mail pleased a fair house 1. The Girl from 'Frisco to medium business 2.

SHENANDOAH.—THEATRE (P. J. Ferguson, manager): Shannon of the Sixth Jan. 27; good business. The Girl from 'Frisco 29; poor performance; small house. Miles Stock co. 31-5; crowded houses.

WEST CHESTER.—OPERA HOUSE (F. J. Painter, manager): The Night Owls Jan. 27; performance fair; good business. Old Southern Life 31; good performance; small audience.==ASSEMBLY BUILDING (Davis Beaumont, manager): Dark.

TARENTUM.—ALHAMBRA THEATRE (George E. Holmes, manager): Ole Olson Jan. 27; good business; performance excellent. Hopkins' Trans-Oceanics 10. Wilson Theatre co. 14-19.

OIL CITY.—OPERA HOUSE (C. M. Loomis, manager): The Isle of Champagne Jan. 27; large house; good performance. A Breezy Time 29; clever specialties and deserved a better house. The Gormans 4. Gus Hill co. 7. Patent Applied For 12. 8 Bells, booked for 2, postponed.

MINERSVILLE.—OPERA HOUSE (Potter and Kear, managers): Nolan and Mack 31, 1; small house; deserved better; everyone pleased. The Fast Mail 7.==ITEM: Owing to the extreme cold weather Nolan and Mack were unable to show, less than $15 coming in at the box-office.

IRWIN.—OPERA HOUSE (H. L. Meerhoff, manager): Gus Hill's World of Novelties 4.==ITEM: Manager Meerhoff has added new properties to his house and a considerable improvement is noticed.

CORRY.—WEEKS' THEATRE (F. L. Weeks, manager): Ernest Gamble Jan. 29; small but well pleased audience. Fitz and Webster in A Breezy Time 31; good business; satisfactory performance. May Howard 24.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Powell, the magician, Jan 27; pleased house. A Boy Wanted 28; good and pleased house. Old Southern Life 29; fair business. Thomas Shearer co. 31-5 in A Prisoner of War, Dangers of a Great City, The Son of Monte Cristo, and Dixie Land to good business.

BRADFORD.—WAGNER OPERA HOUSE (M. W. Wagner, manager): Daniel Ryan co in My Partner 31 opened to large house. 8 Bells 11. Charles A. Gardner 16.

SHARON.—CARVER OPERA HOUSE (P. F. Davis, manager): Boston Ideals 21.

TITUSVILLE.—OPERA HOUSE (John Gahan, manager): The Gormans in Mr. Beane from Boston Jan. 31; big business and gave satisfaction. A Breezy Time 1; fair business; general satisfaction.

KANE.—LYCEUM THEATRE (M. Reis, manager): (B. N. Jacobson, manager): A Breezy Time Jan. 27; good entertainment. Lillian Kennedy in The Deacon's Daughter 29; large audience; Miss Kennedy made a favorable impression. Ole Olson 10.==AUDITORIUM (George H. Verbeck, manager): Other People's Money 16.

LEBANON.—FISHER OPERA HOUSE (George H. Spang, manager): Rhea in The Empress of France 1; fair house; performance excellent. O'Hooligan's Wedding 9.

ASHLAND.—GRAND NEW OPERA HOUSE (Frank H Waite, manager): Van Osten's Three Star Comedy co. in repertoire filled a very successful engagement Jan. 24-29; performances satisfactory. Crane Players 7-12.

GREENSBURG.—KEAGGY THEATRE (R. G. Curran, manager): Elroy Stock co opened for week 31; strong co. to fair business; plays presented, The White Squadron, The Midnight Alarm, The Land of the Midnight Sun, A Fair Rebel, Wife for Wife, and She. Gus Hill's World of Novelties 9.

MT. CARMEL.—G. A. R. OPERA HOUSE (Joseph Gould, manager): Crane co in Legally Dead, Two Kids, Waifs of New York, Boy from Boston, Daly's Daughters, and Rip Van Winkle closed a very successful week Jan. 29. Professor Day, hypnotist, 12.

MANSFIELD.—OPERA HOUSE (Husted and Griggs, managers): Sam Jones Jan. 28. Smith Family Concert co. 4. Faust Mch. 2.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (John M. Gamble, manager): Revoli, hypnotist, Jan. 27-29; light business; performance fair. The Heart of Chicago 18. The Rays 28.

EAST STROUDSBURG.—ACADEMY OF MUSIC (J. H. Shotwell, manager): Watkins' Concert co Jan. 28; co. excellent; S. R. O.

PUNXSUTAWNEY.—MARONING STREET OPERA HOUSE (R. A. MacCartney, manager): Lillian Kennedy 1 to big business in The Deacon's Daughter; best co. here this season. Carrie Stanley Burns 7-12. Stetson's U. T. C. 17.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): Andrews Opera co. drew large representative audiences Jan. 31, 1, and were appreciated in their rendition of Martha, Fra Diavolo, and The Bohemian Girl. Rhea 4. My Friend from India 7. Arnold Wolford co. 8-12. The Fast Mail 23.

COLUMBIA.—OPERA HOUSE (James A. Crowthers, manager): Arion-Cook comb. Jan. 27; satisfactory business and entertainment. Rider's Night Owls 29; big house; specialties of Mabel Hazelton and Florence Thropp were greatly enjoyed.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): Rentfrow's Pathfinders 24-29; excellent co. and business. Mozart Symphony Club 8. Miles Stock co. 9-12. Drummer Boy of Shiloh 17-19. O'Hooligan's Wedding 26.

FREELAND.—GRAND OPERA HOUSE (D. J. Boyle, manager): Bobby Mack's (formerly Wood Sisters') Extravaganza co. 4, 5.==ITEM: Silas Woodring, assistant manager of the Grand Opera House, is forming a co. to produce A Noble Outcast. He will play dates in the coal regions.

NEW CASTLE.—ALLEN'S OPERA HOUSE (M. Reis, manager): Blue Jeans drew a large audience 1.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Charles Medley, manager): Daniel E. Ryan co. closed a week Jan. 29 with A Night's Frolic to fair business; performance excellent. Sousa's Band 27

Hunter The American Gentleman's Whiskey.
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Baltimore
Pure and Mellow.... Rye.
WM. LANAHAN & SON, BALTIMORE, MD.

te fair business. Joe Ott (Elks benefit) 2. Gus Hill's co. 3. A Breezy Time 7.

CLEARFIELD.—OPERA HOUSE (T. E Clark, manager): Fitz and Webster in A Breezy Time Jan. 25; good house; performance fair. Guy Brothers' Minstrels 8. Ransom's Entertainers 11. Creston Clarke 26.

MEADVILLE.—ACADEMY OF MUSIC (C. A. Hempstead, manager): The Isle of Champagne Jan. 29; big business; fair satisfaction. The Gormans 3. Blue Jeans 4.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (A P. Way, manager): Guy Brothers' Minstrels 5. Harry Smith Burns 14-19.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Moe Reis, lessee and manager): Himmelein's Ideals Jan. 31 5 in Eagle's Nest, Storm Beaten, The Devil's Web, Hand of Fate, North and South, and The Little Rancher. Heroine to good business; enthusiastic audiences. 8 Bells 8. U. T. C. 12.

LOCK HAVEN.—OPERA HOUSE (J. H. Mussina, manager): Frederick H. Wilson co. Jan. 27-29; in A Noble Outcast, Esmeralda, and Paradise Regained; good houses; excellent satisfaction. Lillian Kennedy 4.

GIRARDVILLE.—PALACE THEATRE (J. B. Hoellman, manager): Everet and Mack's Spectacular co Jan. 28, 29; performances high-class; large audiences.

ERIE.—PARK OPERA HOUSE (M. Reis, manager): Peck's Bad Boy Jan. 29; good business. King Dramatic co., including Kendel Weston and Floy Crowell, opened 31 for week; attraction pleased crowded houses. The Isle of Champagne 7. Secret Service 9.

RHODE ISLAND.

WOONSOCKET.—OPERA HOUSE (George C. Sweatt, manager): Faust Jan. 22. Washburn's Minstrels 26, 27; fair houses. My Friend from India 29; good house. Jubilee Singers 3. Kate Claxton 5. Under the Dome 7. Northern Lights 10. Rice's Comedians 14-19.

PAWTUCKET.—OPERA HOUSE (A. A. Spitz, manager): Chimmie Fadden 27-29; average business; performance excellent. The Vagabond 31-1; good business; performance satisfactory. Washburn's Minstrels 2; large house; entire satisfaction.==AUDITORIUM (George A. Foxcroft, manager): Fiske Jubilee Singers 28; good attendance; concert favorably received. The Prisoner of Zenda, lecture, 11.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B Bliven, manager): Ethel Tucker co. opened for a week 31 in a heavy snow storm to a fair-sized audience.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): Faust 29. Kate Claxton 2. The Sages 7-12.

NEWPORT.—OPERA HOUSE (T. F. Martin, manager): Graham's Specialty and Cake Walk co. scored a great hit here Jan. 27; crowded and enthusiastic house. Kate Claxton in The Two Orphans to fair business 1; good satisfaction. A Railroad Ticket 3. Ethel Tucker co. 7-12.==ITEM: Graham's Specialty and Cake Walk co. play return engagement here 28.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Will T. Keogh, manager): Manola-Mason co. Jan. 28 in Friend Fritz to light business; owing to the illness of Marion Manola, the part of Luzel was played by her daughter, Adelaide Uldom, who did wonderfully well under the circumstances. Polk Miller, the clever exponent of the ante-bellum negro and his banjo pickin', assisted by Oscar Sisson and Ester Wallace, entertained small but pleased audience 29. A Milk White Flag drew well 1; Mary Marble, who was here last season with Eddie Fay, was the bright particular star, albeit a very petite one. What Happened to Jones 5. The Old Homestead 7.

ORANGEBURG.—ACADEMY OF MUSIC (O. B. Rosenger, manger): Miller-Sisson-Wallace co. Jan 28; performance gave satisfaction to fair house. Cora Van Tassell opened for a week 31 in Camille; 1 in Vaudeville; fair houses; performances good.==ITEM: About two hours before time to ring up curtain 2 Opera House was discovered to be on fire. Entire stage and roof was destroyed. Co. saved almost everything. It is uncertain whether house will ever be repaired. Its cost was $5,500.

SUMTER.—ACADEMY OF MUSIC (Abe Ryttenberg, manager): Miller-Sisson-Wallace co. Jan. 26; good business; performance fair. Cora Van Tassell co. Jan. 27-29; business poor; performances good. The Players 3. Wang 7. James Young 9.

CAMDEN.—OPERA HOUSE (Boykin and Malone, managers): Miller-Sisson-Wallace co. Jan. 27; good business.

SPARTANBURG.—OPERA HOUSE (Max Greenewald, manager): Robin Hood, Jr., Jan. 31; co. hardly up to average; good house. Wang 3. Alexander Black 5. Gorton's Minstrels 11.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): Robin Hood, Jr., 1; large house. Wang 5.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (S. M. Bear, manager): A Bachelor's Honeymoon 2; crowded house. Miss Philadelphia 11.==ITEM: Only first-class attractions are being booked by Manager Bear, and the revival of interest in theatrical events is very noticeable in consequence. The out-of-town attendance at the opening Jan. 24 was especially large and enthusiastic.

MITCHELL.—GRAND OPERA HOUSE (L. O. Gale, manager): Clara Hanmer Theatre co. gave a very satisfactory week's engagement to fair houses Jan. 24-29. The Pay Train 8.

TENNESSEE.

NASHVILLE.—VENDOME (Thomas J. Boyle, manager): Francis Wilson in Half a King 26, 27 drew very large houses; the co. is satisfactory in every respect, and every one was highly pleased with the opera; besides Mr. Wilson, those deserving special mention are Lulu Glaser and J. C. Miron. Two Merry Tramps 3, 4. Tennessee's Pardner 8, 9. Pudd'nhead Wilson 11, 12. Louis James 14-16.==NEW MASONIC THEATRE (William A Sheetz, business-manager): Roland Reed 31. Rosabel Morrison 5. E. S. Willard 7-9. Margaret Mather 15.==ITEMS: The soloists for the Thomas concerts at the Tabernacle 3, 4 will be Bruno Steindel, Edmund Schuecker, Henri Marteau, George Hamlin, and Pugno. The seating capacity of the Tabernacle is five thousand, and nearly every seat has been sold for the three concerts.

MEMPHIS.—LYCEUM THEATRE (T. J. Boyle, manager): The annual engagement of Francis Wilson for three performances beginning Jan. 28 was the most successful of the season at this house, opening to S. R. O.; for the two seasons previous Mr. Wilson's time fell in Holy Week, which affected his business much. Wood and Ward in The Two Merry Tramps 31-2 to good business; the dancing of the Goldsmith Sisters and singing of 'Dot Owen were pleasing features. Tennessee's Pardner 3-5. Pudd'nhead Wilson 7-9. Louis James 10-12.==AUDITORIUM (Ben W. Stainback, manager): A Night at the Circus drew well 27-29. Professor Cheever, hypnotist, had good houses 31-2. Nashville Students 3-5.==GRAND OPERA HOUSE (R. S. Douglas, manager): Dark.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): Peters and Greene co. Jan. 24-29. The Dazzler 25. Modjeska Feb. 1. James Young 2, 3.

COLUMBIA.—GRAND OPERA HOUSE (James Y. Helm, manager): James Young delighted good houses in David Garrick and Hamlet Jan. 26, 27; no player for seasons has made more favorable impression here than did Mr. Young. Innes' Band 12.

JACKSON.—PYTHIAN OPERA HOUSE (Woerner and Tiechfeldt, lessees and managers): Professor Cheevers, hypnotist, closed a most successful week Jan. 29. Hanson and Fields' Minstrels 31 pleased a full house; the singing of Charles Van is a feature. Rosabel Morrison 4. Tennessee's Pardner 7.

TEXAS.

WACO.—THE GRAND (Weis and Solomon, managers): Ben Hur (local) Jan. 24, 25 to fair business; satisfactory performance. Pudd'nhead Wilson by Theodore Hamilton and an excellent co. 26 to small business; performance deserved better patronage. Uncle Josh Spruceby pleased a fair audience 28; specialties of Matt Kussel were enthusiastically received. Stuart Robson with an excellent co. 29 presented A Fool and His Friends and The Henrietta to good business; audience pleased. James O'Neill 31. The Prodigal Father 1. Henshaw and Ten Broeck 2. Robert G. Ingersoll 5.==ITEM: The Stuart Robson co. cut their night performance considerably, having to catch a train. As a result the audience were greatly disappointed.

W. V. LYONS.

SAN ANTONIO.—GRAND OPERA HOUSE (George H. Walker, manager): The Prisoner of Zenda Jan. 24. A Trip to Chinatown 25, 26 did a good business. The Baldwin-Melville co. as usual packed the Grand 27. James O'Neill did an excellent business 28, 29, appearing in a repertoire consisting of Monte Cristo, The Courier of Lyons, and The Dead Heart; co. favorably received. Henshaw-Ten Broeck co. in Dodge's Trip to New York 30; fair business. Stuart Robson 31-1 to very satisfactory business in The Jucklins, A Fool and His Friends, and The Henrietta. The Bostonians 2.

WILLARD L. SIMPSON.

PORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): Owing to the railroad wreck, Stuart Robson and his co. failed to arrive in time to present The Henrietta Jan. 28; the house was well filled, and Manager Greenwall had to refund about $600. The Prodigal Father 27; fair business; co. not up to expectation. Pudd'nhead Wilson by Theodore Hamilton and an excellent co. 28 to a full house; one of the best attractions of season. Tennessee's Pardner 29; fair houses; deserved better.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (E Bergman, manager): Baldwin-Melville co gave The Two Orphans and Ten Nights in a Barroom Jan. 24; fair houses. James O'Neill 25, 26 presenting The Courier of Lyons, Monte Cristo, and The Dead Heart; excellent performances; satisfactory business. Henshaw and Ten Broeck in Dodge's A Trip to New York drew an enthusiastic house 27. The Prisoner of Zenda 28. A Trip to Chinatown 31. The Bostonians 1. Robert G. Ingersoll 2. Stuart Robson 3. Roland Reed 4.

TYLER.—GRAND OPERA HOUSE (J. M Sharp, manager): Hogan's Alley co. gave satisfactory performance to topheavy house Jan. 26. Sharpley's Lyceum Theatre co. 31-5; repertoire includes A Celebrated Case, A Kentucky Thoroughbred, An American Girl, After the Ball, The Waifs of New York, and A Girl from Texas. The Prodigal Father 15. Alba Heywood 21.==ITEM: Roberts' Black Crook, billed here last week, was canceled by Manager Sharp on account of adverse criticisms upon the co. at recent stands.

NAVASOTA.—COLUMBIA OPERA HOUSE (Morris Gabert, manager): A Trip to Chinatown Jan. 29; large and pleased audience. A Thoroughbred 3. Lillian Lewis 17.

AUSTIN.—HANCOCK OPERA HOUSE (Rigsby and Walker, managers): A Trip to Chinatown Jan. 24; good business. James O'Neill in Monte Cristo 27; good house. Baldwin-Melville co. 28-29; large audiences. Henshaw and Ten Broeck 31. Ben Hur (local) 1. Stuart Robson 2.

SHERMAN.—COX'S OPERA HOUSE (Frank Ellsworth, manager): The Prodigal Father 25 did good business and was highly appreciated. Tennessee's Pardner 27; large audience, and once again was Mr. Aiston's genius and magic touch recognized and duly applauded.

DALLAS.—OPERA HOUSE (George Anzy, manager): Hogan's Alley (return engagement) 24; big business. The Prodigal Father 26. Stuart Robson in The Jucklins, A Fool and His Friends, and The Henrietta 27, 28; well-filled houses; appreciative audiences. Pudd'nhead Wilson 31, 1. James O'Neill 2, 3. Henshaw and Ten Broeck 7. R G Ingersoll 8. Roland Reed 10. Francis Wilson 11. Primrose and West 16.

DENISON.—OPERA HOUSE (M L. Eppstein, manager): Tennessee's Pardner Jan. 26; fair attendance; performance elicited merited applause. Pudd'nhead Wilson 29 to one of largest houses of season; play enjoyed. The Prodigal Father (return engagement) 30; good business; fair performance.

EL PASO.—MYAR'S OPERA HOUSE (Rigsby and Walker, lessees): Stuart Robson in The Henrietta delighted a good house Jan. 24. Courted Into Court 4.

LONGVIEW.—OPERA HOUSE (P. T. Pegues, manager): Hogan's Alley 26; fair business; good performance. Lewis-Lawrence Comedy co. 28, 29 in The Fortunes of a Waif; light business; performance poor. Stanley Webb Specialty co. 3, 4. Southern Kid 18.

CORSICANA.—MERCHANTS' OPERA HOUSE (L. C. Revare, manager): Pudd'nhead Wilson Jan. 27; crowded house; best play here this season. The Chimes of Normandy (local) 29; large and pleased audience. The Prodigal Father 31. Henshaw and Ten Broeck 3.

GREENVILLE.—KING OPERA HOUSE (J. O. Teagarden, manager): Tennessee's Pardner Jan. 24; good business; satisfactory performance.

TERRELL.—BRISS' OPERA HOUSE (S. L. Dey, manager): The Prodigal Father Jan. 28; good audience; performance fair.

MARSHALL.—OPERA HOUSE (Wolz and Dahmer, managers): Richards and Pringle's Minstrels Jan. 29; packed house; performance satisfactory. Lillian Lewis 31.

TEXARKANA.—GRIO'S OPERA HOUSE (Hardin Brothers, managers): Rosabel Morrison in Carmen 26. Lillian Lewis in For Liberty and Love 29; fair and appreciative audience. Punch Robertson co. 31-2.

BEAUMONT.—GOODHUE'S OPERA HOUSE (John B. Goodhue, manager): A Contented Woman Jan. 24; fair business; audience pleased. Henshaw-Ten Broeck in Dodge's Trip to New York Jan. 26; good business; pleased audience.

BRENHAM.—GRAND OPERA HOUSE (Alex Simon, manager): Pudd'nhead Wilson Jan. 20; good performance; full house. A Trip to Chinatown 27; good house. The Prodigal Father 7. Lillian Lewis 16.

PALESTINE.—TEMPLE OPERA HOUSE (Dilley and Swift, managers): Weidemann's Comedians Jan. 24-29, presenting The Major's Daughter, A Klondike Girl, Girl Up-to-Date, Topsy Turvy, and Down in Egypt; co. is fair; exceptionally good business. Lillian Lewis 1. Shapley's Lyceum co. 7-12. The Prodigal Father 14.

TEMPLE.—BIJOU OPERA HOUSE (T. J. Darling and Co., managers): Pudd'nhead Wilson Jan. 24; good audience despite bad weather; play well received.

GAINESVILLE.—OPERA HOUSE (John Hulen, manager): The Prodigal Father Jan. 24 pleased a large audience. Tennessee's Pardner 28 to good business. Alba Heywood 4.

PLATONIA.—ARNIM AND LANE OPERA HOUSE (A. Brummer, manager): Local Minstrels Jan. 31 to packed house.

BRYAN.—GRAND OPERA HOUSE (John B. Mike, manager): A Trip to Chinatown Jan. 28; good business. Wiedeman's Comedians 31-4 opened to good business.

BELTON.—GRAND OPERA HOUSE (A. J. Embree, manager): Pudd'nhead Wilson Jan. 22; performance excellent; small house. A Thoroughbred 31; performance good; small house.

YOAKUM.—GREEN OPERA HOUSE (G. W. Griffin, manager): Sharpley Lyceum co. supporting Aida Lawrence Jan. 24-29 presented A Celebrated Case, A Kentucky Thoroughbred, An American Girl, After the Ball, Camille, and A Girl from Texas to crowded houses; performances gave entire satisfaction. Richard and Pringle's Minstrels 9. Baldwin-Melville co. 10. Uncle Josh Spruceby 15.

CALVERT.—CASIMIR'S OPERA HOUSE (J. P. Casimir, manager): Local Minstrels Jan. 27; pleasing performance; crowded house. A Thoroughbred 2. Miller-Suttie co. 7-9. The Prodigal Father 12.

VICTORIA.—HAUSCHILD'S OPERA HOUSE (Hauschild Brothers, managers): Baldwin-Melville co. Jan. 31, 1. Uncle Josh Spruceby 17. Swan and Sells' Comedy Ideals 25, 26.

UTAH.

SALT LAKE CITY.—All houses dark week of Jan. 24-29. Coming week 31-5 at the New Grand, Calhoun Opera co.; at the Lyceum, The Gay Matinee Girl; at the Salt Lake Theatre, The Frawley co.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Devil's Auction 5. The Wizard of the Nile 12. My Friend from India 19. Walford Stock co. 21-26.==ITEM: Manager Walker and wife spent week of 1 in New York.

BELLOWS FALLS.—OPERA HOUSE: Devil's Auction 2; largest house here in years; [co. and specialties of that high standard which is so marked in all of Mr. Gale's productions.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Devil's Auction 3; fair house; general satisfaction.

RUTLAND.—OPERA HOUSE (A. W. Higgins, manager): Faust 3. The Wizard of the Nile 14.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): William Barry Jan. 24, 25 presented The Rising Generation to fair business; the comedy was well received. Wang 28; large audience; the pretty melodies and funny lines deserve better treatment than the co that rendered them at this performance. Leon Herrmann, assisted by Madame Adelaide Herrmann, proved himself a worthy successor of his uncle, and a better pleased audience never sat through a performance 29, 30. The Dazzler 31-1 delighted good sized audiences; the parodies of Will West and the songs of Ida Marie Rogers were received with particular favor. Gayest Manhattan 2; two of the largest houses of season; production creditable.

NEWPORT NEWS.—OPERA HOUSE (G. B. A. Booker, manager and lessee): Billy Barry canceled Jan 27. Elks Social 15. For Fair Virginia 18. A Night Off 22.==ITEM: It is rumored that a $60,000 Opera House will be built in this city during the coming Summer, in time for the Fall opening. There is evidently something in it, as in the past sixty days the theatres have been doing a rushing business here, proving that it would be a paying investment.

NORFOLK.—ACADEMY OF MUSIC (A. B. Duesberry, manager): The Dazzler Jan. 29; business and performance good. The Herrmanns 31; performance and business good. Modjeska 5. Gayest Manhattan 5, 6.==STAR THEATRE (J. S Odendhal and Co., managers): Will reopen 10-12 with The Cuban Jubilee Singers, to be followed by the Wilbur-Kirwin Opera co. for two weeks.

CHARLOTTESVILLE.—JEFFERSON AUDITORIUM (J. J. Letzman, manager): Wang Jan. 24 to $400. William Barry in The Rising Generation 28; fair audience; everyone pleased. Gayest Manhattan 31 to $350. The Herrmanns 2 pleased a small house. Mozart Symphony Club 10. Gorton's Minstrels 17.

STAUNTON.—OPERA HOUSE (W. L. Oliver, manager): Herrmann the Great co. Jan. 27; small but appreciative audience. Gayest Manhattan 1; large audience; performance satisfactory.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): Wang Jan. 27; excellent house; fair performance. Robin Hood, Jr., 9.

PETERSBURG.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Veteran Corps Band Jan. 28, 29; small houses.

ROANOKE.—ACADEMY OF MUSIC (C. W. Beckner, manager): Modjeska 2; good house; play well presented. The Heart of Chicago 17.

DANVILLE.—ACADEMY OF MUSIC (John B Wood, manager): Wang Jan. 28; S. R. O.; performance good. Robin Hood, Jr., 8. Hogan's Alley 17. Gayest Manhattan, booked for 5, postponed till April.

WASHINGTON.

SEATTLE.—THEATRE (Cal Helig, manager): Black Patti's Troubadours Jan. 24, 25; large houses; clever show. In Gay Paris 30, 31 to packed houses; indifferent performance.==THIRD AVENUE THEATRE (W. M. Russell, manager): Georgia Minstrels 30; large business; splendid show.==PIKE STREET THEATRE: A Kentucky Belle 30-6 to good houses.==ITEM: The Gay Matinee Girl added to its co. here by securing two well-known local theatrical girls, Bertha and Ella Koch, who will be known hereafter as Bertha La France and Ella de Wolfe.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Grau Opera co. Jan 24-29 presenting Boccaccio, Olivette, Giroflé-Giroflà, Ship Ahoy, Martha, Indiana, and The Bohemian Girl; business fair; singing of Eloise Mortimer very good; costumes pretty.==ITEM: Del Conte Italian Opera co. endeavored to secure dates for 24, 25, and failing to do so, secured a hall and presented La Boheme to S. R. O. 24; excellent singing.

WALLA WALLA.—PAINE OPERA HOUSE (J. G. Paine, manager): The Gay Matinee Girl to good business Jan. 24, and was well received. Sanford Dodge 7.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE (A. B. Jewett, manager): George's Minstrels Jan. 24; good co.; business fair.

WEST VIRGINIA.

HUNTINGTON.—DAVIS THEATRE (W. D. Keister, manager): Herrmann the Great co. Jan. 25; performance good; fair business. William Barry in The Rising Generation 29; good attraction; pleased audience. June Agnott co. 31-5. Creston Clarke 9. The Gay Masqueraders 11. Two Merry Tramps 15. Hogan's Alley 23. The Real Widow Brown 24.

WHEELING.—OPERA HOUSE (F. Riester, manager): Darkest Russia 11. Creston Clarke 17.==GRAND OPERA HOUSE (Charles A. Feinler, manager): Ole Olesen Jan. 31-2; fair business. The Heart of Chicago 10-12. Hopkins' Trans-Oceanics 14-16. Two Merry Tramps 17-19.

WESTON.—CAMDEN OPERA HOUSE (S A. Post, manager): Projectoscope Jan. 31, 1; satisfactory performance; light business. A Bunch of Keys 5. Mlle. Verlet 11. Todd's Great Eastern co. 14-16.

MORGANTOWN.—OPERA HOUSE (M. J. Sonneborn, manager): Sowing the Wind 1. Macauley-Patton co. 14-19. Stetson's U. T. C. 23.

PARKERSBURG.—AUDITORIUM (W. E. Kemery, manager): Twelve Temptations Jan. 28; S. R. O.; performance satisfactory. William Barry 31. Sowing the Wind 2.

GRAFTON.—BRINKMAN OPERA HOUSE (Charles Brinkman, manager): O'Hooligan's Wedding Jan. 27; performance good; medium business. A Bunch of Keys 8. Projectoscope 10-12.

WISCONSIN.

RACINE.—BELLE CITY OPERA HOUSE (D P. Long, manager): Garrick Theatre co. closed a four nights' engagement Jan. 26; severe snow storms injured business. Hopkins' Trans-Oceanics 30; large business; finest specialties ever seen here. Daniel Sully 6. Walker Whiteside 9. Gus Hill's Vaudevilles 12.

MADISON.—FULLER OPERA HOUSE (Edward M Fuller, manager): Secret Service Jan. 29. Donnelly and Girard 2. Daniel Sully 8.==ITEM: Marcus Ford, a young Madisonian who in local amateur theatricals has given much promise of histrionic ability, has joined the Kelsey and Shannon co.

WEST SUPERIOR.—GRAND OPERA HOUSE (F. J. Marsh, local manager): 1492 29. Marks Brothers' co. for two weeks beginning 7.==ITEM: A. H. Miller has succeeded P. D. Pierce as treasurer at the Grand.

POND DU LAC.—CRESCENT OPERA HOUSE (William H. Stoddard, manager): Darkest Russia Jan. 27; small house; first-class play. For Fair Virginia 31 was heartily enjoyed by fair attendance. William Owen co. 3-5. The Mascot (local) 12.

GREEN BAY.—TURNER'S OPERA HOUSE (J. H. Nevins, manager): Mr. and Mrs. Whytal in For Fair Virginia Jan. 26; fair audience. E. R. Spencer 29 gave a fine performance of Julius Cæsar to small audience. The Heart of Chicago 12. Shore Acres 28.

BAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, lessee and manager): The Heart of Chicago Jan 29; fair house. The Geezer 1 to large audience.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Professor Young's Vaudeville co. Jan. 31, 1; light business. Daniel Sully 9.

LA CROSSE.—THEATRE (J. Strasilipka, manager): Secret Service Jan. 28. Dixey, the magician, 1; light business.

ASHLAND.—GRAND OPERA HOUSE (John Meis, manager): 1492 Jan. 28.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Earl Doty in Faust 29; fair house. Dan Sully 3.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): Ollie Torbett Concert co. Jan. 28; pleasing entertainment; crowded house. Fanny Rice 7.

BARABOO.—THE GRANDE (F. A. Philbrick, manager): Earl E. Doty's Faust 1; fair audience.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Mr. and Mrs. Russ Whytal in For Fair Virginia 1; large and pleased audience. Fanny Rice 8. McPadden's Row of Flats 11.

WYOMING.

LARAMIE.—OPERA HOUSE (H. E. Root, manager): Minnie Gilluy Jan. 26; fair business. Both houses dark indefinitely.

CANADA.

MONTREAL.—QUEEN'S THEATRE (Sparrow and Jacobs, managers): Go-Won-Go Mohawk, the Indian actress, opened to good business in The Indian Mail Carrier Jan 31; the play is rather of the dime novel order, but the scenery is good, the situations exciting and the co. contains several very clever people. Hogan's Alley 7-12.==THEATRE FRANCAIS (W. E. Phillips, manager): The stock co. produced W. A. Tremayne's new play, A Rogue's Daughter, for the first time on any stage 31 to big business; the play was beautifully mounted and well acted; Florence Roberts as Esther Thornley gave a splendid performance, her work at the climax of the third act being especially fine. Owing to the illness of Harrington Reynolds the part of Arthur Weston was taken by John H. Smiley at very short notice; Mr. Smiley gave a very creditable performance; Walton Townsend gave a clever portrayal of Archie Weston; T. J. McGrave as scheming Joseph Thornley was excellent; the comedy element was chiefly in the capable hands of Joe Dulley and Nellie Callahan, an old favorite in Montreal, who received a most enthusiastic welcome on her first entrance; the other members of the cast were all efficient; at the close of the third act Mr. Tremayne was called before the curtain and thanked the audience for their reception of his work in a short speech; Juno Salambo headed a clever vaudeville bill. A Night Off 7-12.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): Marie Jansen and Frank Tannehill, Jr., in The Nancy Hanks Jan. 28, 29 to light business. The Wedding Day 31-2. The Sunshine of Paradise Alley 3-5. E. H. Sothern 7-9.==PRINCESS THEATRE (O. B. Sheppard, manager): A Social Highwayman by the Cummings Stock co. is certainly the best production this excellent co. has given us yet, and is playing to big business 31-5; Ralph Cummings is again with the co., after a two weeks' rest, and assumes the role of Courtice Jaffrey with distinct success; Julia Hanchett, a newcomer, made a favorable impression; the scenery and stage effects were beautiful. Men and Women 7-12.==TORONTO OPERA HOUSE (Ambrose J. Small, manager): A Trip to Coontown opened 31 to a packed house; Lloyd G. Gibbs and Camille Cosselle were features. A Romance of Coon Hollow 7-12.==MOSSEY MUSIC HALL (I. E. Luckling, manager): Mr. and Mrs. Durward Lely 10.

QUEBEC.—ACADEMY OF MUSIC (A. Charlebois, proprietor): Dark.==TARA HALL: Frost and Fernshawe co. Jan. 24; fair business. Same co. 31-5.==GAIETY THEATRE (Theofred Hamel, manager): Gonzalez Opera co. closed their three weeks' engagement 30; business has been good. House dark 31-5, but will reopen 7 with a stock opera co., now being engaged by Manager Hamel.==CASINO: Charles Palmer Comic Opera co. opened 31 for a short season to a good house.

OTTAWA.—RUSSELL THEATRE (Dr. W. A. Drowne, manager): Dark.==GRAND OPERA HOUSE (Joseph Frank, manager): Cummings Stock co. Jan. 31-5 presented Dr. Bill and Arabian Nights; excellent performances; good business.==KING'S STAR THEATRE (Lee E. King, manager): City Sports co. 31-5; good performance; fair business.

HAMILTON.—GRAND OPERA HOUSE (Mrs. F. W. Stair, manager): The Nancy Hanks 2, by Marie Jansen and Frank Tannehill, Jr., and a very capable co., gave a fair performance to small business. McPhee co. 3-5. A Trip to Coontown 7, 8. Coon Hollow 14. The Isle of Champagne 19. Hogan's Alley 21.

WINNIPEG.—NEW WINNIPEG THEATRE (C. P. Walker, manager): Francis Walker 1, 3, 5 in concert recitals. 1492 7-12. Del Conte Opera co. 14-17.==GRAND OPERA HOUSE (Leach and Sharpe, managers): Orris Ober Dramatic co. 31-indefinite.

VANCOUVER.—OPERA HOUSE (Robert Jamieson, manager): Ole Olson Jan. 29; mediocre performance to full house. In Gay Paris 28. In Old Madrid 2. Under the Dome 9.==DUNN HALL (Walter Boult, manager): A Night in Bohemia 28.==CITY MUSIC HALL: Stock co. in repertoire.

HALIFAX.—ACADEMY OF MUSIC (H. B. Clarke, manager): Jaxon Opera co. to fair business 24; best co. here in years and every principal has made a hit, particularly Fatmah Diard, Miss Delamotta, Payne Clarke, Winfred Goff, and W. P. Carleton. The Bohemian Girl 31.

BRANTFORD.—STRATFORD'S OPERA HOUSE (James Tuttle, manager): McPhee's co. presented The Temptation of Money, The Prodigal Son, and Two Brothers Jan. 27-29; good business; general satisfaction. The Nancy Hanks 1; excellent performance; good house. A Trip to Coontown 10. McPhee's co. (return engagement) 14-19.

LINDSAY.—ACADEMY OF MUSIC (Fred Burk, manager): John Griffith in Faust Jan. 12; house filled; performance satisfactory. A Romance of Coon Hollow 4.

VICTORIA.—THEATRE (Robert Jamieson, manager): Del Conte Italian Opera co. 18-22; good business. In Gay Paris 25.

NEW WESTMINSTER.—HERRING'S OPERA HOUSE (A. M Henry, manager): A Night in Bohemia to good business Jan. 25, 26. In Gay Paris 29; packed house, good performance. In Old Madrid 1.

OSHAWA.—OPERA HOUSE (J. W. Borsberry, manager): McLaughlin's Concert co. Jan 28; good house fair satisfaction. A Trip to Coontown 29; full house; well pleased. A Romance of Coon Hollow 5.

CHATHAM.—GRAND OPERA HOUSE (W. W. Scane, manager): The Nancy Hanks 8. Local minstrels 13.

GUELPH.—ROYAL OPERA HOUSE (A. J. Small, manager): Palmer Comic Opera co. Jan. 25, 26 to good business. The Nancy Hanks 31; topheavy house. The Three Guardsmen 5. A Trip to Coontown 9.

ST. THOMAS.—DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): Magnoscope Jan. 27-29; fair houses. The Nancy Hanks 3. The Isle of Champagne 16.==NEW GRAND OPERA HOUSE: Dark.

KINGSTON.—GRAND OPERA HOUSE (A. Lesser, manager): Cole and Johnson in A Trip to Coontown (return engagement) Jan. 28; crowded house.

WOODSTOCK.—KLONDIKE OPERA HOUSE (Warren Totten, manager): Andrew McPhee Dramatic co. 10-12. The Isle of Champagne 18.

LONDON.—GRAND OPERA HOUSE (A. E. Roote, manager): Zera Semon, magician, Jan. 24-29; good business; strong attraction. The Nancy Hanks 4. Andrew McPhee co. 7-9.

ST. CATHARINES.—GRAND OPERA HOUSE (T. Lalor, manager): Andrew McPhee's Repertoire co. Jan. 31-2; fair business; good satisfaction. Durward Lely 12. A Trip to Coontown 19.

BERLIN.—OPERA HOUSE (George O. Philip, manager): Zera Semon's Novelty co. Jan. 31, 1 gave clever performances to light houses; although billed, they did not show on 2, on account of small audience. Will play 3-5.

BELLEVILLE.—CARMAN OPERA HOUSE (Charles P. McKay, manager): Coon Hollow 2; good performance; fair house.

H. Stein Drug and Cosmetic Co.

446 6TH AVE., COR 27TH STREET, NEW YORK,

Manufacturers of the celebrated

STEIN'S COLD CREAM,

Cold Cream Face Paints (which are rapidly superseding all others), Powders, theatrical make-up of all kinds.

Mail orders promptly filled.

Band Parts Arranged in 3 Hours.

Send or bring us your Songs or your Dances, and the Band Parts shall be immediately and CORRECTLY arranged. The best Orchestral effects—superior to the average Variety Orchestration. Jordan and Mason, Studios, 114 West Thirty-fourth Street, New York.

The Most Remarkable Business in the History of the Northwest

BY THE RECORD-BREAKING ATTRACTION OF THE SEASON,

McFADDEN'S ROW OF FLATS

The cry at every performance, with a line of people a block long, ***STANDING-ROOM ONLY! NOTHING BUT BOX SEATS; ORCHESTRA REMOVED TO THE FLIES; CAMP STOOLS IN THE AISLES; EXTRA TICKET-SELLERS, DOOR-KEEPERS AND USHERS REQUIRED TO ACCOMMODATE THE MASSES.*** This same state of affairs at Matinees, when women and children were crushed in the mad rush to secure even breathing room. . . .

THIS IS NOT THE ONLY ATTRACTION DOING THIS KIND OF BUSINESS:

VANITY FAIR--GAY MASQUERADERS--NEW YORK STARS

are holding their own with a lot of record-breaking weeks as well to their credit.

GUS HILL, Sole Owner, 105 E. 14th St, New York.

THE DEATH OF GUS HEEGE.

Gus Heege died last Wednesday, at his home, 15 Sage Street, Cleveland, Ohio, of kidney disease. He had been confined to his bed for four weeks, and, on Tuesday last, a physician had said that the patient's condition was greatly improved. But a change for the worse came on Wednesday and Mr. Heege's strength failed rapidly, death occurring late in the afternoon.

Gus Heege was born at Cleveland, thirty-six years ago, his father being Philip Heege, now prominent in the Cleveland Police Department. While a scholar at the Central High School in his native city Mr. Heege displayed unusual dramatic ability as an amateur actor, and, immediately after his graduation, in 1890, he came to New York and secured an engagement in a minor role at a city theatre. Appearances followed in Peck's Bad Boy and in the company of Frederick Warde. Then, noting the success achieved by the late J. K. Emmet in German-American character roles, Mr. Heege conceived the idea of introducing upon the stage of this country the original type of Swedish-American character which has made his name widely known.

He wrote his first play, Yon Yonson, about eight years ago, and playing the title role himself, produced it first with great success at St. Paul and Minneapolis, where the large Swedish-American population were quick to recognize the faithfulness and the humor of the quaint type presented by the new author-actor. Mr. Heege managed to produce no end of fun by his picture of a young Swede's first struggles with the very complicated English language, and the fidelity of his characterization, as well as the charm and humor of its representation, won real success in almost all parts of the country. Close upon the heels of the triumph of Yon Yonson came the production of Mr. Heege's second play, Ole Olson—in some particulars a greater success than its predecessor.

Under management of Jacob Litt, these plays were presented by their author and by other actors in all the large cities. Last season Mr. Heege produced A Yenuine Yentleman, with considerable success, and he had spent the half year preceding his death in preparing the libretto of an original Swedish American light opera, music for which has been composed by Max Faetkenheuer. It was the intention of the author to have played the leading role, which is similar in some respects to his famous Yon Yonson. The opera had been practically completed and was to have been given its first orchestral rehearsal at the Lyceum Theatre, Cleveland, last Thursday.

Mrs. Heege (Lily Mandeville) and a son, ten years old, survive the dead actor-author. Funeral services were held on Sunday afternoon from Christi Church, Cleveland.

The American Dramatists' Club has passed the following:

Whereas, The American Dramatists' Club has received the sad intelligence of the death in a distant city of its fellow-member, Gus. J. Heege, and at a meeting of said club, held on Saturday evening, Feb. 5, 1898, the following resolutions were unanimously passed:

Resolved, That in the death of Gus. J. Heege the club has lost a genial companion, a young, ambitious dramatist, an unobtrusive friend and an enthusiastic co-worker in dramatic literature:

Resolved, That in his demise the stage has been deprived of one of its truest dialectic disciples, an actor of refined quality, a pronounced genius in the depiction of Swedish and Scandinavian character, and a cheerful, charitable spirit:

Resolved, That this Club extend to the surviving relatives and friends of our late fellow-member its profound sympathy in their bereavement, and that a copy of these resolutions be forwarded to his family.

TONY FARRELL'S STATEMENT.

"Owing to numerous misrepresentations regarding the authoritativeness of the use of James A. Herne's name in connection with The Hearthstone," says Tony Farrell, in a letter to THE MIRROR, "I feel it a duty to the public, to Mr. Herne, and to myself to state that Mr. Herne did write the play known as The Hearthstone, that I bought it and paid for it and all the privileges of using Mr. Herne's name and his picture also, if I wish to, although the latter I am not using. Legally, when a person purchases a play he has the right to the author's name, and I do not have to go to Henry C. Miner or any one else for permission or authority to use Mr. Herne's name.

"There is not a line in my advertising," continues Mr. Farrell, "that states or would lead any one to believe that Mr. Herne is with The Hearthstone, and the American public is too intelligent to believe such a statement. All my paper simply reads The Hearthstone, by James A. Herne, author of Shore Acres, and does not say that Mr. Herne is in any way connected with the attraction.

"My production," says Mr. Farrell, in conclusion, "is certainly no discredit to Mr. Herne or to Mr. Miner and his Herne enterprises, and the press, as a rule, has commended the performance in every detail."

DEATH OF A MANAGER.

Robert Morrow, lessee and manager of the Providence, R. I., Opera House since 1885, died at his home in that city of Bright's disease on Sunday in his sixtieth year. Deceased had been ill several weeks. The house will be managed for the present by Treasurer Eugene Wendleschaefer.

CUES.

Smyth and Rice and Frank L. Perley have taken unto themselves much larger offices in the Knickerbocker Building. Mr. Perley will produce The Bonnie Brier Bush, and, perhaps, another play next month.

James A. Herne preached "lay sermons" last Sunday at two Chicago churches. At one he spoke of the late Henry George, and drew many lessons from the work of the dead reformer, upon request of the Chicago Single Tax Club.

The Manhattan Theatre is being greatly improved. One innovation will be an elaborate smoking room, the walls of which will be covered by photographs of players.

The Bostonians will close a week earlier than usual to permit Henry Clay Barnabee, W. H. MacDonald, and Eugene Cowles to participate in the Lambs' minstrel tour.

Rudolph Aronson is arranging a New York production for A Paris Model, which succeeded last week in Washington, and is in rehearsal here now. C. F. Phillips, the press man, astonished the Capital by some original ideas in lively advertising.

J. J. Rosenthal has devised a very effective calendar three-sheet to herald the early return of What Happened to Jones.

The grave of Sadie Macdonald, in Australia, was covered with flowers upon the anniversary of the actress' sad death. Wreaths and crosses were sent by Geraldine McCann, Florrie Forde, Mary Weir, and Mrs. George Baumann.

Last Saturday the hotel baggage of the Oliver Byron company, en route from Springfield, Ill., to Terre Haute, Ind., while being changed at Altemont, Ind., was struck by an incoming train on the Vandalia Line, resulting in the demolishing of a number of trunks. The company sent a representative to Terre Haute, who made a satisfactory adjustment of the loss.

Lorle Eddinger recently assumed the juvenile character in Under the Red Robe at short notice and played it thereafter for two weeks, receiving many commendatory notices in the different places where the company appeared. Miss Eddinger is a sister of Wally Eddinger, of Little Lord Fauntleroy fame.

Madame Valda is to give a reception next Friday at her residence, 123 West Thirty-ninth Street, New York city, in honor of Madame Lamperti, the widow of the noted Italian maestro.

Josie Sadler is to play a leading comedy role in Monte Carlo when it is produced at the Herald Square Theatre, New York city.

Adelaide Herrmann will introduce a new dance called "The Reincarnation of She" at the People's Theatre on Wednesday evening.

Garrett P. Serviss is to deliver a series of morning lectures during Lent at the Lyceum Theatre. The first lecture will be on "Spain," and is to be delivered on March 7. New views have been secured by Mr. Serviss for the course.

Joseph C. Miron, the basso of Francis Wilson's company, votes at Webster, Mass. Last Tuesday he received a telegram which read as follows: "Not three or two, but just one eleven-pound girl. All are well and happy." This is the third time that Mr. Miron has received news of a similar event during the past nine years.

Ida G. Brooks, a member of the One Round of Pleasure company, was married last Friday in Chicago to George E. Hunt, secretary of the Indiana Dental College at Indianapolis. It is said that she has retired permanently from the stage.

Last Tuesday morning James A. Herne was surprised in Chicago by being bidden to a special breakfast arranged by his daughter and Manager Charles Field, of the Victoria Hotel, in honor of the veteran actor's fifty-ninth birthday. Several friends and members of Mr Herne's company participated, and several appropriate toasts were enjoyed by the party.

It is reported that Jessie Bonstelle and A. H Stuart will organize a stock company to tour the country.

Elsay May, an Australian prima donna, will make her first appearance in New York in Martha, at the American Theatre to morrow (Wednesday) matinee. She will sing Lady Harriet in Flotow's opera.

Joseph Sheehan, who is not in the bill at the American Theatre this week, was in the audience last evening, an interested listener to his brother artists' rendition of Martha.

The French Maid will continue at the Herald Square Theatre until Feb. 19, then going to the Chestnut Street Opera House, Philadelphia.

James Sturges is to play Dick Deadeye in Pinafore next week, with the Castle Square Opera company at the American Theatre.

MATTERS OF FACT.

Howard and Doyle want the address of J. W. Thompson.

The Composite Printing Company, at 123 West Fortieth Street, are making an unheard-of offer in printed cards, furnishing one hundred cards and a morocco case for 50 cents.

James A. Sturges has originated many well-known characters in comic opera and has been in support of prominent musical stars. He excels as a comedian in opera and farce-comedy and seeks an engagement in that capacity.

A play with printing is wanted on royalty by W. L. Busby, Dubuque, Ia.

Handsome evening and street dresses are offered at bargain figures by Dessau, 137 West Eighty-fourth Street.

Goggin and Davis, acrobatic comedians, are a strong card with Who Is Who, their specialty having won great favor. The company is playing at the Third Avenue Theatre this week. Goggin and Davis will be open to offers after March 19.

Annie St. Tel, the pretty and graceful dancer, has evolved a new dance, which she has styled "La Parapline Frolique." She will appear at Keith's Union Square Theatre week of Feb. 14.

Dramatic and comedy attractions are wanted for the Spring and Summer season at the Park Theatre, Brooklyn, where the regular stock co. closes its season Feb. 19.

Roy L. Burtch, who is the composer of "Why I Love You" and other popular songs, may be permanently addressed at Vincennes, Ind.

Harry G. Keenan is acquitting himself creditably in the leading juvenile roles with Robert Mantell.

Good combinations are sought at the Eastern Theatre, Pittsburg, Pa., where Manager W. N. Adams assures that there is money for the right attractions. He has some immediate open time, as well as good time for first-class repertoire companies.

Thoroughly first-class people are wanted for a New York production in the immediate future. Only the best people will receive any consideration from "New York Manager," care this office.

Henry Leone, baritone, whose good work in many operatic and musical productions has secured him the endorsement of the press, is open to offers, and should be addressed at 60 South Twelfth Avenue, Mt. Vernon, N. Y.

Harry G. Allen, business-manager, is disengaged and wants position with a good company.

The press were most generous in their treatment of W. S. Hart, who made his initial bow as a star in this vicinity at the People's Theatre last week. Frank Dietz will have the handling of Mr. Hart's tour. A few open dates may still be had for this season.

McComb City, Miss., has a new theatre, thoroughly modern in appointment, with improved lighting effects and dressing rooms, and conveniently located. First-class attractions can always appear to profitable business. Manager W. R. Caston is now booking for next season.

Blanche Chapman has resigned from The Isle of Champagne, in which she played Abigail Peck with individual success. She has received several offers since her return to New York, but has not yet closed.

Henrietta Crosman, who has been playing leading business with the Park Theatre Stock, Brooklyn, will accept engagements from Feb. 19 until the opening of her tour in October. The Park Theatre Stock will disband on Feb. 19.

Georgia Bryton made her debut in the 400 last week appearing at two private entertainments, where her male impersonations made her an immediate favorite.

Seymour Howe and Emilie Edwards were at Poli's Theatre, in New Haven, week of Jan. 24, where they appeared twice daily. The *Register* said of them: "Howe and Edwards in My Uncle's Visit have a fine act, in which Miss Edwards' songs—her voice a rich baritone—make an emphatic hit."

J. J. Spies is anxious to secure information as to the address of Lottie Alter.

Frances Brooke is winning friends by her captivating work as the Duchess in Chimmie Fadden. The press speak well of her performance.

Frank and Will Gardiner, comedians, late with 1492 and The Hustler, will enter vaudeville in the sketch, Two Gentlemen of Leisure.

Vivian Dean Edsall has copyrighted her sketches, Two Rubies, A Wild Rose, A Sunday With Aunt Martha, and Reputation, and will prosecute in fringements.

Owing to the closing of the Lyric Quartette Saturday night Lillian Stillman, contralto and character comedienne, will be at liberty for the rest of the season. Her address is 250 West Twenty-four h Street.

The new Economic Theatre, Clinton, Ia., built by the Economic Life Association, will open on Feb. 26, with Francis Wilson as the initial attraction. It is a ground floor house, with a seating capacity of over 1,200, and is one of the finest theatres in Iowa. W. McMillan will be in charge of the house, and has open time from March 10 to 20.

Samuel McCutcheon, this office, wants a play with paper for next season.

The orchestral music which was a part of the late Henry Widmer's musical library is offered for sale by the widow at 252 West Forty-second Street.

James S. Edwards, thoroughly versed in routing and booking attraction and with a long road experience, will consider offers as manager or for advance work.

Frederick Hartley is filling a successful engagement with Margaret Mather's company.

Apparently it is not quite clear to managers about the Norwalks in Connecticut. Norwalk is the larger of the two places, has the older theatre, and the place where the late Alexander Herrmann played on one occasion to $700. C. R. Gardiner is manager of this theatre, and purposes to do everything possible to draw out large audiences. South Norwalk is the smaller city, but has the newer theatre, managed by I. M. Hoyt. Both are considered fairly good Connecticut cities, but it is generally conceded that the same attraction will draw more money in Norwalk than in South Norwalk.

The Arthur Dixon Transfer Company is the successor to the C. Y. Transfer Company, the well-known transfer agents of Chicago who have a firmly established reputation among traveling managers for reliability. The business will continue in the control of the old management, E. M. Gardiner still acting as contracting agent.

Georgie Black will terminate her engagement with A Hired Girl company Feb. 28, and invites offers after that date. She may be addressed care of this office.

Lillian Lawrence is daily winning laurels as leading lady of the Castle Square Theatre Stock, Boston. Her work with this company and the Girard Avenue Theatre Stock, Philadelphia, last season stamps her not only as a very versatile actress, but as one of the best leading ladies of the day.

Van Dyke and Eaton in a repertoire of good plays filled a two weeks' engagement at Zanesville, O., recently, playing 38,984 paid admissions during the engagement.

Frederick Conger, who has been under engagement with the Salsbury Stock company at Syracuse, will leave that organization on Feb. 12.

The New York Lyric Quartette sang Saturday night at the St. Alban's, and captivated the audience. It was their last engagement together. Beatrice Goldie, soprano, leaves for Quebec, Canada, to play leading roles in the stock opera company there.

Ada Deaves, who needs no introduction as one of America's cleverest character actresses, is at liberty for Irish or dialect roles, and may be addressed at 18 Webster Avenue, New Rochelle, N. Y.

The Lawrence Holmes company played the Baldwin, Springfield, Mo., recently in a rainstorm to the largest business in the history of the house, there being 2,000 paid admissions. The company has been out twenty two weeks, and has used the S. R. O. sign on eighteen opening nights.

The Alliance Minstrels, an organization of seventy-five members, will open their third season at Cornia, N. Y., Feb. 15. They carry a band of thirty pieces, and orchestra of fifteen pieces. This season's performance will eclipse all previous efforts. The first part is elegantly costumed in the picturesque garb of the Scottish Highlanders. They are to play the annual benefit for the B. P. O. E., No 62, Elmira Lodge. They company will travel by special train.

OBITUARY.

Clarence M. Richardson died on Feb. 2, at Baltimore, Md., of apoplexy, aged fifty years. He had been a member of The Old Homestead for twelve years.

Arthur E. Booth, the well-known acrobat and trapeze performer, died in Rochester, N. Y., Feb 2, aged twenty-eight years. Mr. Booth contracted a severe cold while in Europe a few years ago, and it terminated in consumption.

David Hartman, father of Ferris Hartman and of Alethea Luce, died of the grip at his home in Connersville, Ind., on Jan. 29.

Mr. and Mrs. Harold Blake (Grace Lindsey) mourn the death of Mrs. Blake's mother (Mrs W. Q. Adams), who died of heart failure at her home in Portland, Oregon, on Feb. 4, after an illness of a few hours. Mrs. Blake is prostrated with grief at her home in Philadelphia.

THE ELKS.

The Titusville Lodge initiated nineteen new members on Jan. 28, and are forming another class.

The Manchester, N. H., Lodge has been granted a dispensation, and will endeavor by opening the charter to secure sixty or more names. The committee is hard at work, and has secured thirty-five names. They have also engaged new lodge rooms, which are being furnished sumptuously.

The annual benefit of Detroit Lodge will occur at the Lyceum Theatre in that city on Feb. 18.

DATES AHEAD.

[*Received too late for classification.*]

ARNOLDS' FUN MAKERS (J. F. Arnold, mgr.): Streator, Ill., Feb. 7-12, Davenport, Ia., 14-19, Rock Island, Ill., 20-26.

DAY (Hypnotist): Mt. Carmel, Pa., Feb. 7-12, New Castle 14-19.

HUNT, SAM C. (Wm. E. Triplett, mgr.): Peoria, Ill., Feb. 6-12, Bloomington 14-19, Beardstown 21-26.

HART, W. S. (Frank Dietz, mgr.): Rochester, N. Y., Feb. 14-16.

HERNDON, AGNES (Aubrey Mittenthal, mgr.): Canton, O., Feb. 11-19, Findlay 21-26.

KELLY, DANIEL A.: Pittsburg, Pa., Feb. 14-19, Altoona 21-23.

LOWE'S MADISON SQUARE THEATRE: Beloit, Kan., Feb. 14-19, Minneapolis, Minn., 21-26.

MANTELL, ROBERT: (M. W. Hanley, mgr.) Providence, R. I., Feb. 14-19.

OUR BOYS: Boston, Mass., Feb. 7-12.

OUR FLAT (Cook and Sloss, mgrs.): Virginia City, Nev., Feb. 17, Carson 18, Reno 19, Ogden, U., 21, Logan 22, Park City 23, Salt Lake City 25-26.

REILLY AND WOOD (Frank D. Bryan, mgr.): Chicago, Ill., Feb. 7-12, Pittsburg, Pa., 14-19, Boston, Mass., 21-26.

SHIELDS, ELLA (T. H. Dobson, mgr.): Pittsburg, Pa., Feb. 14-19, Altoona 21-23.

SMITH AND GORTON (Col. G. Edwin Dunbar, mgr.): North Yakima, Wash., Feb. 7, 8, Ellensburg 9, 10, Tacoma 11, Olympia 12-14, Seattle 15, 16, Everett 17-18, Blaine 19-21.

THE MYSTERIOUS MR. BUGLE: Detroit, Mich., Feb. 7-10, Indianapolis, Ind., 11, 12.

THE MISSOURI GIRL (Fred Raymond, mgr.): Coshocton, O., Feb. 12, Millersburg 14, Mt. Vernon 15.

TEMPTATION (Bruns and Nina, mgrs.): Belle Plaine, Ia., Feb. 7-9, Cedar Rapids 10-12, Marion 14, 15.

TILLEY, VESTA: Brooklyn, N. Y., Feb. 7-12, Philadelphia, Pa., 14-19.

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BLACK SHEEP (Hoyt's): Toledo, O., Feb. 10-12
A BOOMING TOWN: Memphis, Tenn., Feb. 10-12.
A BOY WANTED (Eastern: W. B. McCallum, mgr.): Milford, Mass., Feb. 8, Worcester 9-10, Hartford, Conn., 11-12, Baltimore, Md., 14-19.
A BOY WANTED (Western, Blaney's: J. M. Hyde, mgr.): Aurora, Ill., Feb. 8, Valparaiso, Ind., 9, Michigan City 10, Dowagiac 11, Elkhart 12, So. Bend 13.
A BREEZY TIME (Southern: Fitz and Webster, props. and mgrs.): Lexington, Mo., Feb. 8, Booneville 10, Fayette 11, Sedalia 12, Jefferson 14, Fulton [illegible]
A BREEZY TIME (Eastern): Rochester, Pa., Feb. 8, Liverpool, O., 9, Salem 11, Alliance 12, Kent 14, Akron 15.
A [illegible] (Kyrl and [illegible], mgrs.): Grafton, W. Va., Feb. 8, Huntington 9, Uniontown, Pa., 10, Mt. Pleasant 11, Connellsville 12, Johnstown 14, Altoona 15, Lewistown 16, Harrisburg 18, Reading 19.
A COUNTRY MERCHANT (Chas. Cowles): Nyack, N. Y., Feb. 7, Paterson, N. J., 8, 9, New Haven, Conn., 10-12.
A HIRED GIRL (Chas. E. Blaney, mgr.): Washington, D. C., Feb. 7-12.
A HOT OLD TIME: Providence, R. I., Feb. 7-12, Paterson, N. J., 17-19, Boston, Mass., 21-26.
A RAILROAD TICKET (W. S. Butterfield, mgr.): Middleborough, Mass., Feb. 8, Plymouth 9, Clinton 10, Nashua, N. H., 11, Manchester 12.
A SOUTHERN ROMANCE (Sol Davis, mgr.): Lowell, Mass., Feb. 8, Haverhill 9, Northampton 10, Middletown, Conn., 11, Bridgeport 12.
A STRANGER IN NEW YORK: Springfield, O., Feb. 8.
A STRANGER IN NEW YORK: Newark, N. J., Feb. 7-12.
A THOROUGHBRED (Billy A. Griffin's; R. M. Dear, mgr.): Weatherford, Tex., Feb. 11, Dublin 12, Brownwood 14, Gainesville 19.
A TRIP TO CHINATOWN: New Orleans, La., Feb. 6-13.
ACME COMEDY: Midland, Tex., Feb. 7-12.
ADAMS, MAUDE (Chas. Frohman, mgr.): New York city Sept. 27—indefinite.
ADGOTT, JUNE (T. C. Howard, mgr.): Frankfort, Ky., Feb. 7-12, Richmond 14-19.
AKERSTROM, ULLIE (Gus Bernard, mgr.): Manchester, N. H., Feb. 7-12.
ALCAZAR STOCK (Belasco and Jordan, mgrs.): San Francisco, Cal.—indefinite.
ARTHUR, JULIA: Toledo, O., Feb. 7-8, Columbus 9, Louisville, Ky., 10-12, St. Louis, Mo., 14-19, Cincinnati, O., 21-26.
AT GAY COney ISLAND (Miller and Peel, mgrs.): Buffalo, N. Y., Feb. 7-12, Pittsburg, Pa., 14-19, Philadelphia 22-26.
AT PINEY RIDGE (Benj. Higgins, mgr.): Grand Rapids, Mich., Feb. 7-12.
BALDWIN-MELVILLE: San Antonio, Tex., Feb. 2-20.
BARRY, WILLIAM: Cincinnati, O., Feb 7-12.
BELL, DIGBY: Jersey City, N. J., Feb. 7-12.
BENNETT-MOULTON (Monte Thompson, mgr.): Holyoke, Mass., Feb. 7-12, Lynn 14-19, Haverhill 21-26.
BETTS-LOSEE (Alfred Molander, mgr.): Oregon, Ill., Feb. 7-12, Rochelle 14-19.
BLUE JEANS (Edward Arlington, mgr.): Cleveland, O., Feb. 7-12.
BYRON, MR. AND MRS. OLIVER: Paducah, Ky., Feb. 8, Jackson, Tenn., 9, Memphis 10-12, Little Rock, Ark., 14, Hot Springs 15-19, Texarkana, Tex., 21, Marshall 22, Shreveport, La., 23, Vicksburg, Miss., 24, Jackson 25, Baton Rouge, La., 26.
CASTLE SQUARE THEATRE (J. H. Emery, mgr.): Boston, Mass., Aug. 9—indefinite.
CHASE-LISTER: Springdale, Ark., Feb. 7-9, Rogers 10-12, Springfield, Mo., 14-19, Sedalia 21-26
CHERRY PICKERS (Augustus Pitou, mgr.): Minneapolis, Minn., Feb. 6-12, Winona 14, La Crosse, Wis., 15, Dubuque, Ia., 16, Galesburg, Ill., 18, Ottawa 19, Chicago, Ill., 20-Mar. 5.
CHESTER, ALMA (Oscar W. Dibble, mgr.): Paterson, N. J., Feb. 7-12, Chester, Pa., 14-19, Reading 21-26.
CHIMMIE FADDEN (Owen Ferree, mgr.): Worcester, Mass., Feb. 7-12.
CISSY FITZGERALD: Hannibal, Mo., Feb. 8, Quincy, Ill., 9, Mt. Pleasant, Ia., 10, Ottumwa 11, Oskaloosa 12, Marshalltown 14, Cedar Rapids 15, Waterloo 16, Charles City 17.
CLARKE, CRESTON: Louisville, Ky., Feb. 7-19.
CLAYTON, KATE: Lynn, Mass., Feb. 8, 9, Willimantic, Conn., 10, Norwich 11, New London 12, Philadelphia, Pa., 14-19, New York city 21-26.
CLEMENT, CLAY: Springfield, Mo., Feb. 12.
COLUMBIAN COMEDY: Houghton, Mich., Feb. 7-12.
CORBETT, JAMES J. (Wm. A. Brady, mgr.): Milwaukee, Wis., Feb. 7-12.
CORSE PAYTON STOCK (David J. Ramage, mgr.): Harrisburg, Pa., Feb. 7-12, Shamokin 14-19, Elizabeth 21-26.
COURTED INTO COURT (Rich and Harris, mgrs.): El Paso, Tex., Feb. 8, San Antonio 10, Galveston 11, Houston 12, New Orleans, La., 13-19, Mobile, Ala., 21, Montgomery 22.
CRANE PLAYERS (E. M. Crane, mgr.): Ashland, Pa., Feb. 7-13.
CRANE, WILLIAM H.: New York city Jan. 31—indefinite.
CUBA'S VOW (Harley Merry, mgr.): Boston, Mass., Feb. 7-12, Montreal, Can., 14-19.
CUMBERLAND '61 (Augustus Pitou, mgr.): New York city Jan. 31-Feb. 12.
CUMMINGS STOCK (No. 1): Toronto, Can.—indefinite.
DARKEST AMERICA (John W. Vogel): Tiffin, O., Feb. 8, Fostoria 9, Findlay 10, Lima 11, Marion, Ind., 12, Alexandria 14, Anderson 15, Muncie 16, Indianapolis 17-19.
DARKEST RUSSIA (Sidney R. Ellis, mgr.): Newark, O., Feb. 8, Zanesville 9, Wheeling, W. Va., 11, McKeesport, Pa., 12, New York city 14-19.
DAVENPORT, FANNY (Ben Stern, mgr.): St. Louis, Mo., Feb. 8-12, Louisville, Ky., 14-19.
DEVIL'S AUCTION (M. Wise, mgr.): Watertown, N. Y., 8, Oswego 9, Lyons 10, Syracuse 11, 12, Auburn 15, Geneva 16, Canandaigua 17, Batavia 18, Lockport 19.
DILLON, JOHN: Abilene, Kan., Feb. 8, Manhattan 11 Clay Centre 12.
DODGE, SANFORD: The Dalles, Ore., Feb. 8-10.
DONNELLY AND GIRARD: South Bend, Ind., Feb. 8, Kalamazoo, Mich., 9, Grand Rapids, 10-11, Ft. Wayne, Ind., 12.
DOWN IN DIXIE: St. Louis, Mo., Feb. 7-12.
DOWNING, ROBERT: Mt. Vernon, O., Feb. 8, Coshocton 9, Canal Dover 10, Massillon 11, Elyria 12, Albion, Mich., 14, Marshall 15, Kalamazoo 16, Charlotte 17.
DREW, JOHN (Chas. Frohman, mgr.): Brooklyn, N. Y., Feb. 7-12, New York city 14-March 26.
8 BELLS (Byrne Bros.): Olean, N. Y., Feb. 12, Wellsville 14, Jamestown 15, Dunkirk 16, Erie, Pa., 17, Meadville 18, Franklin 19, Titusville 21, Oil City 22, Butler 23, New Castle 24, Canton, O., 25, Canal Dover 26.
ELDON COMEDIANS (G. Harris Eldon, mgr.): Rensselaer, Ind., Feb. 7-12, Valparaiso 14-19, South Bend 21-27.
ELROY STOCK (Edwin Elroy, mgr.): Altoona, Pa., Feb. 7-12, Lancaster 14-19, Easton 21-26.
EMMETT, KATIE: Dayton, O., Feb. 7-9, Columbus 10-12, Cleveland 14-19.
EMPIRE STOCK (Blaisdell and Brown, mgrs.): Brazil, Ind., Feb. 7-12.
EMPIRE THEATRE (Chas. Frohman, mgr.): New York city Jan. 3—indefinite.
FERRIS COMEDIANS (Dick Ferris, mgr.): Ft. Madison, Ia., Feb. 7-12.
FABIO ROMANI (J. B. Murray, bus. mgr.): Cameron, Mo., Feb. 9, Trenton 10, Brookfield 11, Chillicothe 12, Marysville 14, Hiawatha, Kan., 15, Horton 16, Holton 17, Osage 18, Manhattan 19, Abilene 21, Salina 22, Ellsworth 23, Council Grove 24, Clay Center 25, Beloit 26.
FALLEN AMONG THIEVES: Brooklyn, N. Y., Feb. 7-12.
FARRELL, JOSEPH (Wm. T. Block, mgr.): Hutchinson, Minn., Jan. 31-Feb. 12.
FAST MAIL (Lincoln J. Carter, prop.; R. G. Guptill, mgr.): Binghamton, N. Y., Feb. 10-12, Scranton, Pa., 14-16, Wilkes-Barre 17-19.
FAUST (Edw. J. Abram, mgr.): Troy, N. Y., Feb. 7-9, Oneonta 10, Norwich 11, Cortland 12, Auburn 14, Canandaigua 15, Watkins 16, Geneva 18, Hornellsville 19, Wellsville 21, Olean 2, Dunkirk 23, Erie, Pa., 24, Ashtabula, O., 25, Youngstown 26.
FISKE, MRS. (Chas. E. Power, mgr.): New Haven, Conn., Feb. 8, Hartford 9, 10, Springfield, Mass., 11, Haverhill 12.
FLETCHER, CHARLES LEONARD (Chas. G. Allen, mgr.): Elizabeth, N. J., Feb. 10, Plainfield 11, Asbury Park 12, New York city 14-19.
FOR FAIR VIRGINIA (Julian Magnus, mgr.): Port Huron, Mich., Feb. 8, Saginaw 9, Bay City 10, Detroit 11, 12, Sandusky, O., 14, Newark 15, Gallipolis 16, Charleston, W. Va., 17, Newport News, Va., 18, Norfolk 21-22, Richmond 23-24.
1492: Winnipeg, Man., Feb. 7-9, Grand Forks, N. Dak., 10, Fargo 11, Butte, Mont., 13-16, Anaconda 17, Helena 18, Great Falls 19.
FRAWLEY STOCK: Omaha, Neb., Feb. 7-9, Kansas City, Mo., 10-12, Ft. Scott, Kan., 14, Memphis, Tenn., 13-17, Vicksburg, Miss., 18-19, New Orleans, La., 21-26.
GAY MATINEE GIRL (No. 1, Edwin P. Hilton, mgr.): Grand Junction, Col., Feb. 8, Leadville 9, 10, Salida 11, Cripple Creek 12, 13, Victor 14-15, Colorado Springs 16, 17, Pueblo 18, 19, Denver 20-26.
GIBNEY, GORDON: Akron, O., Feb. 7-12.
GILLHOOLEY'S RECEPTION: Clay Centre, Kan., Feb. 8, Concordia 9, Superior, Neb., 10.
GIRL FROM 'FRISCO (J. H. Davis, mgr.): Pottsville, Pa., Feb. 8, York 9, Lancaster 10, Allentown 11.
GIRL I LEFT BEHIND ME: Burlington, Ia., Feb. 8, Keokuk 9, Quincy, Ill., 11.
GLUE, REUBEN (F. S. Smith, mgr.): Exeter, N. H., Feb. 7, 8, Portsmouth, Mass., 9, Fall River 10-12.
GOODWIN, NAT C. (Geo. J. Appleton, mgr.): Chicago, Ill., Jan. 10-Feb. 12.
GRAHAM, EARLE (C. H. Rosskam, mgr.): Vinita, I. T., Feb. 7-12.
GREAT DIAMOND ROBBERY (David Peyser, mgr.): Cincinnati, O., Feb. 7-12.
HALL, JESSIE MAE: Ft. Wayne, Ind., Feb. 14-19, Marion, O., 21-26.
HANSON, ANNIE CLARKE (J. H. Shepard, mgr.): Towanda, Pa., Feb. 7-12.
HARLAND DRAMATIC: Deerfield, Wis., Feb. 7-12.
HARRIGAN EDWARD (W. J. Hanley, mgr.): Rochester, N. Y., Feb. 7-9, Syracuse 10-12, Elmira 14, Olean 15, Bradford, Pa., 16, Warren 17, Oil City 18, Erie 19.
HEART OF CHICAGO (Southern: Lincoln J. Carter, prop.; F. C. Walton, mgr.): Bellaire, O., Feb. 8, Sistersville, W. Va., 9, Wheeling 10-12, Martin's Ferry, O., 14, Steubenville 15, Beaver Falls, Pa., 16, Rochester 17, Monongahela 18, Uniontown 19, Connellsville 21, Greensburg 23, Johnstown 24, Altoona 25, Huntington 26.
HEART OF CHICAGO (Northern: Lincoln J. Carter, prop.; Jay Simms, mgr.): Alexandria, Va., Feb. 8, Fredericksburg 9, Richmond 10, Soldiers' Home 11, Norfolk 12, Suffolk 14, Petersburg 15, Lynchburg 16, Roanoke 17, Staunton 18, Charlottesville 19, Havre de Grace, Md., 21, Trenton, N. J., 22, Lancaster, Pa., 23, Pottstown 24, Reading 25, Allentown 26.
HEART OF CHICAGO (Western: Lincoln J. Carter, prop.; Ed W. Rowland, mgr.): Marquette Mich., Feb. 8, Escanaba 9, Menominee 10, Marinette, Wis., 11, Green Bay 12, Appleton 14, Opan 15, Oshkosh 16, Ripon 17, Fond du Lac 18, Sheboygan 19, Waukesha 21, Racine 22.
HEART OF MARYLAND (David Belasco, prop.; H. C. Husted, mgr.): Boston, Mass., Jan. 31-Feb. 12, Lowell 14, 15, Worcester 16, 17, Springfield 18, 19, Providence, R. I., 21-26.
HERNE, JAMES A. (Shore Acres Co., William B. Gross, mgr.): Chicago, Ill., Jan. 24-Feb. 12.
HILLMAN, MAUD: Reading, Pa., Feb. 7-12, Hazleton 14-19, Pittston 21-26.
HIMMELEIN IDEALS (John Himmelein, mgr.): Wilmington, Del., Feb. 7-12.
HOGAN'S ALLEY (Gilmore and Leonard; Eugene Wellington, mgr.): Montreal, Can., Feb. 7-12, Toronto 14-19.
HOGAN'S ALLEY (Peter Rice, mgr.): Augusta, Ga., Feb. 8, Charleston 9, Columbia 10, Charlotte 11, Athens 12.
HOLDEN COMEDY (Harry M. Holden, mgr.): Cedar Rapids, Ia., Feb. 7-12, Davenport 14-19, Dubuque 21-26.
HOLMES, LAWRENCE: Topeka, Kan., Feb. 7-10, Lawrence 14-16.
HOYT COMEDY: Pendleton, Ind., Feb. 8-12.
HENSHAW-TEN BROECK: Terrell, Tex., Feb. 8, Denison 9, Gainesville 10, Sherman 11—Paris, 12, Texarkana 14, Hot Springs Ark., 15, Little Rock 16, Ft. Smith 17.
HUMAN HEARTS (Willmore and Edmiston, mgrs.): Kansas City, Mo., Feb. 6-12, Leavenworth, Kan., 13, Topeka 14, 15, St. Joseph, Mo., 16, Des Moines, Ia., 17, Ottumwa 18, Burlington 19.
HUMANITY (Hale and McCaull, mgrs.): Lawrence, Mass., Feb. 7, 8.
IN OLD KENTUCKY: Pittsburg, Pa., Feb. 7-12, Baltimore, Md., 14-19.
IN OLD MADRID (Francis Jones and E. D. Shaw, mgrs.): Seattle, Wash., Feb. 6-12, Portland, Ore., 13-19.
JAMES, LOUIS (Wagenhals and Kemper, mgrs.): Hot Springs, Ark., Feb. 8, Little Rock 9, Memphis, Tenn., 10-12, Jackson 14, Nashville 15-17.
JONES, FRANCIS: Seattle, Wash., Feb. 7-12.
KEENE, THOMAS W. (Chas. B. Hanford, mgr.): Washington, D. C., Feb. 7-12, New York city 14-21.
KELCEY-SHANNON (Samuel F. Kingston, mgr.): Philadelphia, Pa., Feb. 7-19.
KENNEDY PLAYERS (H. B. Hooper, mgr.): Stamford, Conn., Feb. 7-12, Derby 14-19.
KING DRAMATIC (N. Appell and A. S. Koenig, mgrs.): New Castle, Pa., Feb. 7-12, Youngstown, O., 14-19, Akron 21-26.
LAND OF THE LIVING (Jess Burns, mgr.): Brooklyn, N. Y., Feb. 7-12, Troy 14-16, Albany 17-19, Binghamton 21-23, Rome 24, Utica 25, 26.
LANGDON DRAMATIC: Frackville, Pa., Feb. 7-9, St. Clair 10-12.
LEROYLE, HENNESSY (F. G. Conrad, mgr.): Geneva, N. Y., Feb. 8, Auburn 9, Canandaigua 10, Corning 11, Warsaw 14, Kane, Pa., 16, Warren 18.
LEWIS, LILLIAN: Galveston, Tex., Feb. 8.
LITTLE LORD FAUNTLEROY (Geo. W. Sammis, mgr.): Hoboken, N. J., Feb. 7-9.
LITTLE TRIXIE: Sandusky, O., Feb. 12, Kenton 16.
LONG, FRANK E. (Joe Santry, mgr.): Albert Lea, Minn., Feb. 6-12.
LYCEUM STOCK (Dan Frohman, mgr.): New York city Nov. 23—indefinite.
MACAULEY-PATTON (Harry Levy, mgr.): Greensburg, Pa., Feb 7-12, Morgantown, W. Va., 14-19, Parkersburg 21-26.
MACK, ANDREW (Rich and Harris, mgrs.): Boston, Mass., Jan. 31-Feb. 12, Philadelphia, Pa., 14-26.
MAN FROM MEXICO (Willie Collier: Smyth and Rice, mgrs.): Grand Junction, Col., 8, Leadville 9, Cripple Creek 10, Pueblo 11, Colorado Springs 12, Denver 14-19.
MANSFIELD, RICHARD (A. M. Palmer, mgr.): Chicago, Ill., Jan. 24-Feb. 19, Milwaukee, Wis., 21-22, Racine 23, Rockford, Ill., 24, Davenport, Ia., 25, Dubuque 26.
MARKHAM STOCK: Mahanoy City, Pa., Feb. 7-12, Norristown 14-19, Chester 21-26.
MARKS BROTHERS: West Superior, Wis., Feb. 7-19.
MARLOWE, JULIA (Chas. B. Dillingham, mgr.): Brooklyn, N. Y., Jan. 31-Feb. 12, Boston, Mass., 14-26.
MATHER, MARGARET: St. Louis, Mo., Feb. 6-12, Evansville, Ind., 14, Nashville, Tenn., 15, Memphis 16-17, Little Rock, Ark., 18, Hot Springs 19.
MCCARTHY, DAN: Boston, Mass., Feb. 7-12.
MCFADDEN'S ROW OF FLATS (Gus Hill, prop. and mgr.): Chicago, Ill., Feb. 7-12, Detroit, Mich., 14-19, Toledo, O., 20-March 2.
MCGINTY THE SPORT (J. D. Flynn, mgr.): Milwaukee, Wis., Feb. 7-12, St. Louis, Mo., 13-19.
MCHENRY, NELLIE: Ranaford, Cal., Feb. 8, Stockton 9, Sacramento 10, Woodland 11, Marysville 12, Roseburg, Ore., 14, Albany 15, Salem 16, Oregon City 17, Portland 18, 19, Seattle, Wash., 20-22, Vancouver, B. C., 23, Nimanis 24.
MCNULTY'S VISIT (Ferguson and Emerick): Philadelphia, Pa., Feb. 7-12.
MELVILLE: Zanesville, O., Feb. 7-12.
MERRY TRAMPS: Winchester, Ky., Feb. 8, Richmond 9-10, Lexington 12.
MEYER-THORNE: Irwin, Pa., Feb. 7-12.
MILES IDEAL STOCK (Frank Lee Miles, mgr.): Danville Pa., Feb. 7-12, Rochester, N. Y., 14-19, Corning 21-26.
MILLER, HENRY: New York city Feb. 15—indefinite.
MILLER-SISSON-WALLACE (Leath and Smith, mgrs.): Orlando, Fla., Feb. 8, Bartow 9, Tampa 10, 11, Ocala 12.
MILK WHITE FLAG: Knoxville Tenn., Feb. 8, Nashville 9, Raleigh, N. C., 10, Norfolk, Va., 11, Richmond 12-14, Washington, D. C., 21-26.
MISS FRANCIS OF YALE: Chicago, Ill., Jan. 30-Feb. 12, Indianapolis, Ind., 17-19, Cleveland, O., 21-March 5.
MONJESKA (Chas. Bosenta, mgr.): New York city Feb. 7-21.
MOHAWK, GO-WOG-GO: Oswego, N. Y., Feb. 8, Lockport 9, Rochester 10-12.
MONROE, GEO. W.: Chicago, Ill., Feb. 7-12.
MORRISON, LEWIS (Edwin J. Abram, mgr.): Denver, Col., Feb. 6-12, Cripple Creek 13, Pueblo 14, Colorado Springs 15, Greeley 16, Cheyenne 17, Kearney, Neb., 18, Hastings 19, Lincoln 21, Topeka, Kan., 22, Lawrence 23, Leavenworth 24, St. Joseph, Mo., 25, Atchison, Kan., 26.
MORRISON, ROSABEL: Evansville, Ind., Feb. 12.
MURRAY AND MACK (Joe W. Spears, mgr.): Detroit, Mich., Feb. 6-12, Port Huron 14, Bay City 15, E. Saginaw 16, Flint 17, Lansing 18, Battle Creek 19.
MURRAY COMEDY: Ironton, O., Feb. 7-12, Mt. Sterling, Ky., 14-18.
MURPHY, TIM: Omaha, Neb., Feb. 10-12.
MY BOYS (Richards and Canfield): Willimantic, Conn., Feb. 8, New Haven 10-12.
MY FRIEND FROM INDIA (Walter Perkins): Hartford, Conn., Feb. 8, Meriden 9, Bristol 10, Paterson, N. J., 11, 12, Yonkers, N. Y., 14.
NEILL STOCK (No. 1): Columbus, O.—indefinite.
NEILL STOCK (No. 2): Cincinnati, O.—indefinite.
NEVER AGAIN: Paterson, N. J., Feb. 11.
NEW YORK THEATRE: Greenville, O., Feb. 7-12.
NORTHERN LIGHTS (Wm. Calder, mgr.): New London, Conn., Feb. 8, Attleboro, Mass., 9, Woonsocket, R. I., 10, Fall River, Mass., 11, 12, Boston 14-19.
OH! SUSANNAH: New York city Feb. 7—indefinite.
OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): New York city Jan. 31—indefinite.
OLD HICKORY FARM: Lowville, N. Y., Feb. 8, Boonville 9, Little Falls 11, Ft. Plain 12.
O'NEILL, JAMES: Memphis, Tenn., Feb. 7-9, Springfield, Mo., 10-11, Joplin 12, Kansas City 14-16, Omaha 17-19.
ON THE SUWANEE RIVER: Chicago, Ill., Feb. 7-12.
OTT, JOSEPH: Mansfield, O., Feb. 8, Lima 10, Fostoria 11, Upper Sandusky 12, Marion 13, Springfield 14, Piqua 15, Columbus, Ind., 17, Seymour 18, Logansport 20, Huntington 21, Ft. Wayne 22.
PATENT APPLIED FOR (Elmer E. Vance, mgr.): Corning, N. Y., Feb. 8, Hornellsville 9, Wellsville 10, Jamestown 11, Oil City, Pa., 12, Ashtabula, O., 14, Erie, Pa., 15, Meadville 16, New Castle 17, Butler 18, Beaver Falls 19, Rochester 21, E. Liverpool, O., 22, Steubenville 23, Uhrichsville 24, Coshocton 25, Canton 26, Massillon 28.
PACIFIC MAIL: Philadelphia, Pa., Feb. 7-12. New York city 21—indefinite.
PAIGE, EDNA: Flagstaff, Ariz., Feb. 7-12.
PAYTON COMEDY CO. (Isaac Payton; Pliny Rutledge, mgr.): Arkansas City, Kan., Feb. 9, Perry, Ok. T., 11, Guthrie 12.
PAYTON, CORSE (W. E. Denison, mgr.): Lowell, Mass., Jan. 31-Feb. 12, Manchester, N. H., 14-19, Lawrence, Mass., 21-26.
PEARSON STOCK (A. Y. Pearson, mgr.): St. Joseph, Mo., Jan. 31-Feb. 12.
PRISONER OF ZENDA (Dan Frohman, mgr.): Pensacola, Fla., Feb. 8, Montgomery, Ala., 9, Birmingham 10, Chattanooga, Tenn., 11, Knoxville 12, Atlanta, Ga., 14, 15, Macon 16, Augusta 17, Savannah 18, Charleston, S. C., 19, Charlotte 21, Raleigh, W. Va., 22, Lynchburg, Va., 23, Norfolk 24, Richmond 25, 26.
PUDD'NHEAD WILSON (Theodore Hamilton): Memphis, Tenn., Feb. 7-9, Nashville 10-12, Bowling Green, Ky., 14, Frankfort 15, Lexington 16-17, Paris 18, Ashland 19, Winchester 21, Richmond 22, Knoxville, Tenn., 23, Chattanooga 24, Birmingham, Ala., 25, 26.
RAILROAD TICKET (W. S. Butterfield, mgr.): Middleboro, Mass., Feb. 8, Plymouth 9, Clinton 10, Nashua, N. H., 11, Manchester 12.
REED, ROLAND: Austin, Tex., Feb. 8, Waco 9, Ft. Worth 10, Dallas 11, 12, Hot Springs, Ark., 14, Little Rock 15, Cairo, Ill., 16, Evansville, Ind., 17, Terre Haute 18, So. Bend 19, Chicago, Ill., 20-March 1.
RHODES MERRYMAKERS (Frank B. Rhodes, mgr.): Atlanta, Ga., Feb. 7-12, Montgomery 14-19.
RICE, FANNY (Geo. W. Purdy, mgr.): Milwaukee, Wis., Feb 6-12.
ROBSON, STUART: New Orleans, La., Feb. 7-12.
ROMANCE OF COON HOLLOW: Toronto, Can., Feb. 7-12.
ROONEY, KATIE: Scranton, Pa., Feb. 7-9.
ROYLE, EDWIN MILTON: Concord, N. H., Feb. 8, Fitchburg, Mass., 9, Brattleboro, Vt., 10, Greenfield 11, Springfield, Mass., 12, Hartford, Conn., 14, Willimantic 15, Norwich 16, New London 17, Worcester, Mass., 18, 19, Providence, R. I., 21-26.
RUSSELL, SOL SMITH (Fred G. Berger, mgr.): Washington, D. C., Feb. 7-12, Brooklyn, N. Y., 14-19, Newark, N. J., 21-26.
RYAN, DANIEL: Butler, Pa., Feb. 7-12, Oswego, N. Y., 14-19.
SANFORD DODGE: The Dalles, Ore., Feb. 8-10.
SARDOU, EMMA: Steubenville, N. Y., Feb. 7-9.
SAWTELLE DRAMATIC (J. Al. Sawtelle, mgr.): Gloversville, N. Y., Feb. 7-12, Middletown 14-19, Plainfield, N. J., 21-26.
SECRET SERVICE (No. 1): Providence, R. I., Feb. 7-12, Boston, Mass., 14-19
SEWARD, FREDERICK AND MINNIE (John K. Berrar, mgr.): Lansford, Pa., Feb. 7-12, Altoona 14-19, Connellsville 21-26.
SHANNON OF THE SIXTH: Philadelphia, Pa., Feb. 7-12.
SHEA, THOMAS E: Pittsburg, Pa., Feb. 7-12.
SHEARER TOMMY (Earl Burgess, mgr.): Norwalk, Conn., Feb. 7-12, Holyoke, Mass., 14-19, New Britain, Conn., 21-26.
SHORE ACRES (William B. Gross, mgr.): Kendallville, Ind., Feb. 8, Ft. Wayne 9, Adrian, Mich., 10, Port Huron 11, Saginaw 12, Bay City 14, Flint 15, Lansing 16, Coldwater 17, Kalamazoo 18, Grand Rapids 19, Dowagiac 21, Joliet, Ill., 22, Aurora 23, Elgin 24, Kenosha, Wis., 25, Racine 26.
SIDE TRACKED (Western: Jule Walters, prop. and mgr.): Memphis, Tenn., Feb. 7-9.
SIDE TRACKED (Southern): Clinton, Mass., Feb. 8, Marlboro 9, Gloucester 10, Newburyport 11, Haverhill 12, Exeter, N. H., 14, Chelsea, Mass., 15, Pawtucket, R. I., 17-19.
SIDEWALKS OF NEW YORK: Troy, N. Y., Feb. 10-12, Boston, Mass., 14-19.
SIGN OF THE CROSS: Minneapolis, Minn., Feb 7-12.
SIMPKINS, JOSHUA: Holly Springs, Miss., Feb. 8, Water Valley 9, Grenada 10, Winona 11, Yazoo City 12.
SKINNER, OTIS: Cleveland, O., Feb. 10-12.
SMYTH AND RICE COMEDIANS: Utica, N. Y., Feb. 8, Saratoga 9, Ballston 10, Troy 11, 12, Albany 14, Pittsfield, Mass., 15, North Adams 16, Rutland, Vt., 17, Plattsburg, N. Y., 18, Burlington, Vt., 19, Montpelier 21, Manchester, N. H., 22, Portland, Me., 23, 24.
SMYTH AND RICE COMEDY: Washington, D. C., Feb. 7-12, Baltimore, Md., 14-19, Philadelphia, Pa., 21-March 5.
SOTHERN, E. H. (Dan Frohman, mgr.): Toronto, Can., Feb. 7-9, Cleveland, O., 10-13, Pittsburg, Pa., 14-19, Buffalo, N. Y., 21-23, Rochester 24, Syracuse 25, Albany 26.
SOUTH BEFORE THE WAR: Ft. Scott, Kan., Feb. 8, Pittsburg 9, Joplin, Mo., 10, Carthage 11, Nevada 12, Kansas City 13-16.
SOUTHERN-PRICE (Richard Lambert, mgr.): Tampa, Fla., Feb. 7-12.
SOWING THE WIND: Washington, D. C., Feb. 7-12.
SPAN OF LIFE (Wm. Calder, mgr.): Canton, O., Feb. 10.
SPEARS' COMEDIANS: Athol, Mass., Feb. 7-12.
SPENCER, E. R. (J. F. Peyton, mgr.): Valparaiso, Ind., Feb. 10, La Porte 11, Coldwater, Mich., 12, Charlotte 14, Battle Creek 15, Ann Arbor 16, Owosso 17, Bay City 18, 19, E. Saginaw 21, 22.
SPOONER DRAMATIC (Allie and F. E. Spooner, mgrs.): Kearney, Neb., Feb. 7-12, Beatrice 14-19, Fairbury 21-26.
SULLY, DAN: Eau Claire, Wis., Feb. 11.
SUNSHINE OF PARADISE ALLEY (Geo. W. Ryer, mgr.): Bay City, Mich., Feb. 8, Flint 9, Lansing 10, Battle Creek 11, South Bend, Ind., 12, Chicago, Ill., 13-26.
SWELL MISS FITZWELL (May Irwin; E. Rosenbaum, mgr.): New York city Nov. 15—indefinite.
TARRYTOWN WIDOW: Troy, N. Y., Feb. 8-19.
TENNESSEE'S PARDNER (Arthur C. Alston, mgr.): Nashville, Tenn., Feb. 8, 9, Clarksville 10, Paducah, Ky., 11, Cairo, Ill., 12, Evansville, Ind., 13, Vincennes 14, Terre Haute 15, Brazil 16, Paris 17, Champaign 18, Danville 19.
THE BELLE OF NEW YORK: Chicago, Ill., Feb. 6-26.
THE DAZZLER (John F. Cosgrove, mgr.): Wheeling, W. Va., Feb. 7-9, Steubenville, O., 10, Youngstown 11, Warren 12, Akron 14, Salem 15, Zanesville 16, Columbus 17-19, Dayton 21-23, Piqua 24, Marion, Ind., 25, Peoria, Ill., 26.
THE ELECTRICIAN (Blaney): Philadelphia, Pa., Feb. 7-12.
THE FOUNDLING (Will A. McConnell, mgr.): Quincy, Ill., Feb. 9.
THE GREAT TRAIN ROBBERY,: New York city Feb. 7-12.
THE HEARTHSTONE (J. D. Smithdeal, mgr.): Terre Haute, Ind., Feb. 8.
THE LADDER OF LIFE: Boston, Mass., Feb. 7-12.
THE LAST STROKE: Baltimore, Md., Feb. 7-12.
THE OLD HOMESTEAD (Thompson and Kilpatrick, mgrs.): Savannah, Ga., Feb. 8, Jacksonville, Fla., 9, Macon, Ga., 10, Atlanta 11-12, Selma, Ala., 13, Montgomery 16, Pensacola, Fla., 17, Mobile, Ala., 18-19, New Orleans, La., 20-26.
THE PAY TRAIN (Western; Jas. H. Browne, mgr.—Mitchell, S. Dak., Feb. 8, Redfield 9.
THE PRODIGAL FATHER (Welcher and Riedel, mgrs.): Navasota, Tex., Feb. 8, Galveston 9, Houston 10, Bryan 11, Calvert 12, Palestine 14, Tyler 15, Marshall 16, Shreveport, La., 17, Vicksburg 18-19, Meridian, Miss., 21, Tuscaloosa, Ala., 22, Birmingham 23, Anniston 24, Macon, Ga., 25, Atlanta 26.
THE SPOONERS (Edna May, Cecil; R. S. Spooner, mgr.): Carbondale, Pa., Feb. 7-12.
THE SPORTING DUCHESS (Frank L. Perley, mgr.—Elizabeth, N. J., Feb. 8, Allentown, Pa., 9, Easton 10, Pottsville 11, Reading 12, Harrisburg 14, Williamsport 15, Wilkes-Barre 16, Scranton 17, Elmira, N. Y., 18, Ithaca 19.
THE OLD HOMESTEAD (Thompson and Kilpatrick, mgrs.): Savannah, Ga., Feb. 8, Jacksonville, Fla., 9, Macon, Ga., 10, Atlanta 11-12, Selma, Ala., 13, Montgomery 16, Pensacola, Fla., 17, Mobile, Ala., 18-19, New Orleans, La., 20-26.
THE PAY TRAIN (Western; Jas. H. Browne, mgr.—Mitchell, S. Dak., Feb. 8, Redfield 9.
THE PRODIGAL FATHER (Welcher and Riedel, mgrs.): Navasota, Tex., Feb. 8, Galveston 9, Houston 10, Bryan 11, Calvert 12, Palestine 14, Tyler 15, Marshall 16, Shreveport, La., 17, Vicksburg 18-19, Meridian, Miss., 21, Tuscaloosa, Ala., 22, Birmingham 23, Anniston 24, Macon, Ga., 25, Atlanta 26.
THE SPOONERS (Edna May, Cecil; R. S. Spooner, mgr.): Carbondale, Pa., Feb. 7-12.
THE SPORTING DUCHESS (Frank L. Perley, mgr.—Elizabeth, N. J., Feb. 8, Allentown, Pa., 9, Easton 10, Pottsville 11, Reading 12, Harrisburg 14, Williamsport 15, Wilkes-Barre 16, Scranton 17, Elmira, N. Y., 18, Ithaca 19.
THE REAL WIDOW BROWN: Latonia, O., Feb. 8, Rochester, Pa., 9, Elwood City 10, Canal Dover, O., 12.
THE RISING GENERATION (Wm. Barry): Cincinnati, O., Feb. 7-12, Cleveland 14-19, Buffalo, N. Y., 21-26.
THE ROYAL BOX (Chas. Coghlan; Liebler and Co., mgrs.): Philadelphia, Pa., Feb. 7-12.
THE TORNADO (Northern; Lincoln J. Carter, prop.; J. H. Huntley, mgr.): Reading, Pa., Feb. 8, Lancaster 9, York 10, Annapolis, Md., 11, Alexandria, Va., 12, Frederick, Md., 14, Hagerstown 15, Martinsboro 16, Cumberland 17, Mannington, W. Va., 18, Fairmont 19, Grafton 21, Clarksburg 22,

HENRIETTA CROSMAN

Open for engagements after Feb. 19; New York preferred.

Until the Opening of her Starring Tour in October.

Address Park Theatre, Brooklyn, N. Y.

THE BALLET GIRL (E. E. Rice): Boston, Mass., Feb. 7-12
THE BRIDE ELECT: Philadelphia, Pa., Jan. 31—indefinite.
THE FRENCH MAID: New York city Sept. 27—indefinite.
THE GEEZER (Donnelly and Girard: Frank Calder, mgr.): South Bend, Ind., Feb. 8, Kalamazoo, Mich., 9, Grand Rapids 10, 11, Ft. Wayne, Ind., 12, Columbus, O., 16, Dayton 17, Lexington, Ky., 19, Knoxville, Tenn., 21, Chattanooga 22, Atlanta, Ga., 23, 24, Augusta 25, Charleston, S. C., 26.
THE GEISHA: St. Paul, Minn., Feb. 7-12.
THE GEISHA (Daly): Brooklyn, N. Y., Feb. 7-12, Boston, Mass., 14-19.
THE TELEPHONE GIRL (Lederer & Co., mgrs.): New York city Dec. 27—indefinite.
TWELVE TEMPTATIONS (Chas. H. Yale, mgr.): Philadelphia, Pa., Feb. 7-12.
TWENTIETH CENTURY MAIDS (Harry Morris): Pittsburg, Pa., Feb. 7-12.
VERLET, MLLE. ALICE (Victor Thrane, mgr.): Wheeling, W. Va., Feb. 8-12, Columbus, O., 14, Detroit, Mich., 17.
WAITE COMIC OPERA (F. G. Harrison, mgr.): Trenton, N. J., Feb. 7-12, Pottsville, Pa., 14-19, Allentown 21-26.
WANG: Charleston, S. C., Feb. 8, Savannah, Ga., 9.
WEDDING DAY: Boston, Mass., Feb. 7-12.
WILSON, FRANCIS (Ariel Barney, mgr.): Houston, Tex., Feb. 8, Ft. Worth 10.
WIZARD OF THE NILE: Newburg, N. Y., Feb. 8.

VARIETY.

ANI'S MONARCHS (No. 1: Harry Hill, prop. and mgr.): Philadelphia, Pa., Jan. 31-Feb. 12, Binghamton, N. Y., 14-16, Scranton, Pa., 17-19, Altoona 21, 22, Johnstown 23, Springfield, O., 24, 25, Hamilton 26.
ANI'S MONARCHS (No. 2: Harry Hill, prop. and mgr.): Baltimore, Md., Feb. 7-12.
AMERICAN BURLESQUERS: Buffalo, N. Y., Feb. 7-12.
BIG SENSATION (Flynn and Sheridan, props.): New York city Jan. 31-Feb. 12.
BLACK CROOK BURLESQUE: Washington, D. C., Feb. 7-12.
BLACK PATTI'S TROUBADOURS (Voelckel and Nolan, mgrs.): San Francisco, Cal., 7-19.
BOHEMIAN BURLESQUERS (Louis Robie, mgr.): Philadelphia, Pa., Jan. 31-Feb. 12, Paterson, N. J., 14-19, New York city 21-Mch. 5.
BON TON BURLESQUERS: Lowell, Mass., Feb. 7-9, Brockton 10-12.
BRODIE, STEVE (Gus Hill, prop.; C. W. Williams, mgr.): Jersey City, N. J., Feb. 7-12, Paterson 14-16, Bridgeport, Conn., 17-19, Philadelphia, Pa., 21-26.
CASINO OPERATIC BURLESQUERS: Detroit, Mich., Feb. 7-12.
CITY CLUB (Misco's): Cincinnati, O., Feb. 7-12.
DEVERE, SAM: Brooklyn, N. Y., Feb. 7-12, Buffalo 14-19, Cincinnati, O., 21-26.
FITZSIMMONS, BOB: Cleveland, O., Feb. 6-9, Toledo 10-12.
FOSTER, FAY (Sandy Whiting, mgr.): Troy, N. Y., Feb. 7-12, Boston, Mass., 14-19.
GAY GIRLS OF GOTHAM: Newark, N. J., Feb. 9-12, Hartford, Conn., 14-16, Lawrence, Mass., 17-19, Boston 21-26.
GAY MASQUERADERS (Gus Hill, prop.; Robert Manchester, mgr.): Wheeling, W. Va., Feb. 7-12, Cincinnati, O., 14-19, Indianapolis, Ind., 21-26.
GAYEST MANHATTAN: Birmingham, Ala., Feb 9.
GUS HILL WORLD OF NOVELTIES: Detroit, Mich., Feb. 7-12.
HELD, ANNA: Washington, D. C., Feb. 7-12.
HILL, ROSE (Rice and Barton, mgrs.): Baltimore, Md., Feb. 7-12, Philadelphia, Pa., 14-19, Washington, D. C., 21-26.
HOPKINS' TRANS-OCEANICS (Eastern): Pittsburg, Pa., Feb. 7-12.
HOPKINS' TRANS-OCEANICS (Western): Kansas City, Mo., Feb. 7-12, Omaha, Neb., 13-19.
HYDE COMEDIANS: Baltimore, Md., Feb. 7-12.
INNES' CONCERT BAND: Lexington, Ky., Feb. 8, Clarksville, Tenn., 9, Nashville 10, 11, Memphis 14, Meridian, Miss., 15, Mobile, Ala., 16, Birmingham 18, Chattanooga, Tenn., 19, Atlanta, Ga., 20, 21, Athens 22, Augusta 23, Charleston, S. C., 24, Savannah, Ga., 25, Columbia, S. C., 26.
IRWIN BROTHERS' VENETIAN BURLESQUERS (Al Shean, mgr.): New York city Feb. 7-12, Brooklyn, N. Y., Feb. 14-19, Buffalo 21-26.
KNICKERBOCKERS: Fall River, Mass., Feb 7-9, Lawrence 10-12, Boston 14-19, Jersey City, N. J., 21-26.
LONDON GAIETY GIRLS: Brooklyn, N. Y., Feb. 7-12.
MACK'S BIG SPECTACULAR AND EXTRAVAGANZA: Shenandoah, Pa., Feb. 7, 8, Lehighton 9, 10, Mahanoy City 11, 12, Philadelphia 14-19.
MAXIMILIAN DICK GRAND CONCERT (Philip Dick, Jr., mgr.): Salt Lake City, U., Feb. 18.
MERRY MAIDENS BURLESQUE (Maurice Jacobs, mgr.): Philadelphia, Pa., Feb. 7-12, Washington, D. C., 14-19, Paterson, N. J., 21-26.
MISS NEW YORK, JR.: Brooklyn, N. Y., Feb. 7-12.
MOULIN ROUGE: Indianapolis, Ind., Feb. 7-9, Dayton, O., 10-12.
NIGHT OWLS: New York city Feb. 7-14, Brooklyn, N. Y., 21-26.
OCTOROONS (John W. Isham, mgr.): Philadelphia, Pa., Feb. 6-12.
PARISIAN WIDOWS: Paterson, N. J., Feb. 7-12.
PERUCHI-BELDENI: Washington, Ga., Feb. 7-12, Anderson, S. C., 14-19.
REEVES, AL.: New York city Feb. 7-12.
RENTZ-SANTLEY (Abe Leavitt, mgr.): Boston, Mass., Feb. 7-12, Portland, Me., 14-16, Pawtucket, R. I., 17-19, Providence 21-26.
RICE AND BARTON EXTRAVAGANZA: Indianapolis, Ind., Feb. 7-9, Terre Haute 10, Paris, Ill., 11, Springfield 12, St. Louis, Mo., 14-19, Pittsburg, Pa., 21-26.
ROSE HILL: Baltimore, Md., Feb. 7-12.
ROSSOW MIDGETS: Cincinnati, O., Feb. 6-12, Indianapolis, Ind., 14-16, Evansville 18, 19, Louisville, Ky., 20-26.
SALISBURY ORCHESTRA (A. W. Ventch, mgr.): Woodstock, Ill., Feb. 8, Elgin 9, Rockford 10, Freeport 11.
SOUTH BEFORE THE WAR: Ft Scott, Kan., Feb. 8, Pittsburg 9, Joplin, Mo., 10, Carthage 11, Nevada 12.
SOUTHERN CAKE WALK AND SPECIALTY CO. (John Graham, mgr.): Rockland, Mass., Feb. 8, Taunton 9, 10, New Bedford 11, 12.
SULLIVAN, JOHN L.: Louisville, Ky., Feb 6-12, Cincinnati, O., 13-20, Sabina 21, Athens 22, Marietta 23, Clarksburg, Va., 24-26.
SYDELL, ROSE (Burlesque): Boston, Mass., Feb. 7-12, Providence, R. I., 14-19.
VANITY FAIR (Gus Hill, prop.: Fred J. Huber, mgr.): Chicago, Ill., Feb. 7-12, Detroit, Mich., 14-19, Cleveland, O., 21-26.
WATSON SISTERS: Providence, R. I., Feb. 7-12.
WEBER AND FIELDS: Albany, N. Y., Feb. 7-12, Brooklyn 14-19, New York city 21-26.
WELSH PRIZE SINGERS (H. B. Thearle, mgr.): Dubuque, Ia., Feb. 8, Oskaloosa, 9, Hannibal, Mo., 10, Columbia 11, Kansas City 12.

MINSTRELS.

AL. G. FIELD MINSTRELS (Colored; W. A. Junker, mgr.): Montpelier, Ind., Feb. 8, New Castle 9, Middletown 10, Frankton 11, Elwood 12, Logansport 14, LaFayette 15.
DUMONT MINSTRELS (Geo. H. Barber, mgr.): Philadelphia, Pa., Nov. 15—indefinite.
HENRY, HI: New York city Feb. 7-12, Trenton, N. J., 14-15.
PRIMROSE AND WEST (Eastern): Brooklyn, N. Y., Feb. 7-12.
PRIMROSE AND WEST (Western): New Orleans, La., Feb. 7-12.
RICHARDS AND PRINGLE (W. A. Rusco, mgr.): Purcell, I. T., Feb. 8, Oklahoma City, Ok. T., 9, Shawnee 10, Guthrie 11, Perry 12, Ponca City 14, Winfield, Kan., 15, Wichita 16, Newton 17, Hutchinson 18, Sterling 19.
WASHBURN MINSTRELS: Webster, Mass., Feb. 8, Gardner 9, Fitchburg 10-11, Nashua, N. H., 12, Haverhill, Mass., 14-15, Lowell 16-17, Lawrence 18-19.

MISCELLANEOUS.

ADAMS, GEO. H.: Elizabeth, N. J., Feb. 7-9.
BOSTON IDEALS: Salineville, O., Feb. 7-12, Wellsburg, W. Va., 14-19, Sharon, Pa., 21-26.
BROOKE CHICAGO MARINE BAND (Howard Pew, mgr.): Chicago Feb. 1—indefinite.
BUCKLEY-HURST EQUESCURRICULUM (School of Educated Horses; "Dobe" Harley, mgr.): Newark, N. J., Feb. 7-12.
CANADIAN JUBILEE SINGERS: Manchester, N. H., Feb. 8, E. Manchester 9, W. Manchester 10, Concord 11, Tilton 12-13.
CLARA SCHUMANN LADIES' ORCHESTRA: Lima, O., Feb. 8, Xenia 10, Springfield 11, Chillicothe 12.
DIXEY, HENRY E. (Edward L. Bloom, mgr.): Decatur, Ill., Feb. 9.
FLINT (Hypnotist; W. M. Sauvage, mgr.): Lincoln, Neb., Feb. 7-12, Nebraska City 14-19, Nevada, Mo., 21-26.
GARDNER, GEORGE A. (Mesmerist): Marion, O., Feb. 7-12, Delaware 14-19.
LA ROACHE KLONDIKE PICTURES (G. Roy Bullen, mgr.): Chicago, Ill., Feb. 7-8, Kenosha, Wis., 9, Racine 10, Milwaukee 11-12.
MARSHALL P. WILDER: Decatur, Ill., Feb. 8, Evansville, Ind., 10, Erie, Pa., 18, Medina 19, Syracuse, N. Y., 21, Auburn 22, Oswego 23, Little Falls 24, Norwich 25, Sherburne 26.
NANKEVILLE, W. E. (Klondike Lecturer; A. C. Banning, mgr.): Brookfield Mo., Feb., 9, 10, Moberly 11-13.
ROBERT G. INGERSOLL (C. P. Farrell, mgr.): Dallas, Tex., Feb. 8, Denison 10, Paris 11, Ft. Smith, Ark., 14, Hot Springs 16, Little Rock 17, Memphis, Tenn., 18, Jackson 19, Nashville 21, Bowling Green, Ky., 22, Louisville 23.
ROCHE (Hypnotist): Anderson, Ind., Feb. 3-9, La Fayette 10-15.
THE HERRMANNS: New York city Feb. 7-12.
THE LEES (Hypnotists: Thos. F. Adkin, mgr.): Americus, Ga., Feb. 7-12, Pensacola, Fla., 14-19, Birmingham, Ala., 21-26.
THE SAGES (A. B. McDole, mgr.): River Point, R. I., Feb. 7-13, Newburg, N. Y., 14-19, Wilkes-Barre, Pa., 21-26.
YOUNG'S WONDERS: Yorkville, S. C., Feb. 7-8, Rock Hill 9-10.
ZERA, PROF. (projectoscope): Clarksburg, W. Va., Feb. 7-9, Grafton 10-12.

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TELEGRAPHIC NEWS

CHICAGO.

Nat Goodwin's New Play and His Dinner—Hall's Slushy Weather News.

(Special to The Mirror.)

CHICAGO, Feb. 7.

Last week was "Nat Goodwin's week" in Chicago, and this week is Nat Goodwin's last week here. Incidentally, last week was Nathan Hale week, Maxine Elliott week, and Clyde Fitch week. Mr. Fitch's new romantic play scored a triumph at Hooley's. On the first night, at one stage of the proceedings, a man sitting in our vicinity in the parquette cried "Bravo!" Now when any man in a Chicago audience has the temerity to cry out "Bravo" it is evident that he is greatly impressed, for everyone around him looks at him and seems to say: "Who on earth is that duck? He's got a nerve to disturb the performance." And at this the "duck" simply "ducks" and feels like falling into the slot of the opera glass machine. But the man who takes these chances certainly is carried away by a play. Hooley's has been filled nightly. Nat has made a personal hit as the young patriot, and Miss Elliott never did better work. She has a parting scene, in which she does not utter a word, yet she carries her audience with her through her artistic work. Thomas Oberle makes a splendid impression as an old soldier, and another hit is made by Hattie Russell, while little Gertrude Elliott is a dream in quaint old frocks, and with Louis Payne furnishes the lights for the shadows. No play seen here in years has been more lavishly staged. There is a five-minute orchard scene in the last act that is a wonder of stagecraft, with real apple-trees, furnished, I am told, by George J. Appleton. Nathan Hale will round out Mr. Goodwin's engagement here, and after Saturday evening next it will be "boxed up" until next season. Charles Coghlan will follow next Monday in The Royal Box.

Last Tuesday afternoon Mr. Goodwin, Mr. Hopper, and Mr. Fitch read for our friend Brother Lincoln, of the Lambs and "Uncut Leaves" at Steinway Hall, and Frederick Warde gave a splendid talk on the drama. And on the following afternoon Mr. Fitch, who had read at the home of Dr. and Mrs. Joseph Wassell the week before, gave a reading at Steinway Hall before a swell audience

The Goodwin climax was capped Wednesday night, however, when the genial Nat gave a dinner to Mr. Fitch at the Wellington, the guests sitting down at midnight and arising at 4 A.M. The guests at this dinner were Mr. Fitch, Richard Mansfield, De Wolf Hopper, Walter Jones, Richard Carle, Beatrice Herford, Maxine Elliott, Gertrude Elliott, Amy Leslie, Hattie Russell, Mr. and Mrs. George J. Appleton, James O'Donnell Bennett, Hepburn Johns, A. M. Palmer, Herbert Stuart Stone, Dr. and Mrs. Fred G. Stanley, Herbert Billman, Dr. and Mrs. Joseph W. Wassall, Sidney Love, John B. Kitchen, Edward Freiberger, George Ade, Helen Runnion, H. J. Whigham, Mrs. Maynard, D. M. Holbert, W. W. Price, L. J. B. Smith, Mr. Rhodes, Mr. Lincoln, and yours truly and wife. Yours truly, by the way, broke a record on this occasion. It was so late when he awoke that he was obliged to hurry to the police court and try his docket in evening dress. But his overcoat was buttoned up tightly the while. It was a red letter night.

This is Bernard Shaw week at the Grand Opera House. To-night Mr. Mansfield revived his Arms and the Man, after two scenes of his Devil's Disciple, which has filled the house for two weeks and will be given the better part of this week. There is such a demand for Mr. Mansfield's repertory that he will devote his last week to it, and already the sale is very large. He is rehearsing his new play, The First Violin, but will not produce it here.

Mr. Herne is still at McVicker's, and is filling it with Shore Acres. This is his last week, and he will be followed by Denman Thompson and George W. Ryer's play, The Sunshine of Paradise Alley, seen here for the first time.

After a very good week of Fanny Rice in At the French Ball, the Schiller offered George W. Monroe in A Happy Little Home yesterday afternoon, and he filled the house. Emelie Melville is with him.

De Wolf Hopper and El Capitan said farewell at the Columbia Saturday night, and was followed last evening by Dan Daly, George Schiller, and the others, in The Belle of New York.

Colonel Hopkins is making big preparations for the early celebration of the third anniversary of his advent at Hopkins' Theatre. This week his stock company is giving Little Lord Fauntleroy. Charlie Stine and his wife are in the olio, by the way. As I am getting a collection of "steins," I have booked Charlie.

Manager Hutton has On the Suwanee River at the Lincoln this week, and over at the Bijou there is a Chinese play called Yuit Tong, with several Chicago Chinamen to lend local color and do the washing for the troupe.

Manager E. P. Simpson, of the Academy of Music, has encouraged the journeymen poets of the local poetical unions by the offer of a bicycle prize for a poem on the subject of the Academy. This week he has When London Sleeps as a card.

Tony Denier, Jr., now a resident of Chicago and a prospective candidate for Alderman, has purchased from his father, the old clown, his rights for Humpty Dumpty, and has approached Captain Anson with an offer to star in the pantomime.

Manager Barry has Under the Polar Star up at the Alhambra this week. This is the second week of Miss Francis of Yale at the Great Northern, and Girardot and his associates are doing very well.

Sousa and his band gave three well-attended concerts at the Auditorium last week, the Thomas Orchestra being off on a tour.

This was souvenir night at McVicker's, and the 150th performance of Shore Acres was celebrated by the distribution of Florentine frames.

Marshall Wilder was at the Kenwood Club last Friday evening, and this week he is discovering new towns in Illinois.

Joseph Jefferson, Jr., now scouring Texas, sends me from Denison the bill of an "original comic opera" produced there by local talent, and called The Hindoo Head Hunters. Hully Gee and Ghee Khli are characters. Mr. Jefferson also writes that John E. Ince, of the company, missed the train at San Antonio and lost a performance. This is the first thing John has missed in years.

We had our coldest weather of the year last week. It was eight below zero, and it played hob with the theatres. But now we are tramping in slush again and are happy.

"BIFF" HALL.

PHILADELPHIA.

New Stock Company at the Park—Poor Business at High-Priced Houses—Notes.

(Special to The Mirror.)

PHILADELPHIA, Feb. 7.

There is a revolution going on in this city at all our high-priced theatres, where the managers have been boasting that they were making money. First-class attractions are scarce, and combinations are given two and four weeks when one would be more than sufficient. There is a report that owing to this condition of affairs the Broad Street Theatre will shortly organize a stock company to fill in time, and at several other places of amusement a change in prices and attractions is contemplated. The popular-priced houses have made the money this season, and our wise managers are now joining the successful procession.

The Park Theatre this evening is crowded in consequence of the change of policy from stars and combinations to a stock company. The prices have been reduced from $1.50 for orchestra seats to 50 cents, and the scale of prices for the rest of the house is in the same proportion. The list of attractions underlined and the company engaged to interpret these attractions are of a high order of merit. McKee Rankin has charge of the stage, opening with a revised version of East Lynne, called The New East Lynne. The company includes Wilton Lackaye, Frank J. Keenan, Andrew Robson, H. A. Weaver, B. S. Cutler, Thomas Tuther, Edward Lamb, Arthur Maitland, Rose Eytinge, Nance O'Neil, Ida Van Sicklen, Ricca Allen, Courtney Barnes, Josie Stoffer, Ricca Scott, Eugenie Besserer, and Rena Fairview. The vaudeville performers introduced during the intermissions this week are Charles Wayne, Nat M. Wills, Mlle. Loretto, and Anna Caldwell. It is the intention of the management to present a number of new plays. That Lass o' Lowrie's is to receive its first representation here shortly.

Pauline Hall has been added to the Castle Square Opera company this week at the Grand Opera House, where Erminie is being given. This delightful opera is beautifully staged with handsome accessories, and is presented with the full strength of this excellent organization, including William Wolff and Arthur Wooley as the two thieves, Raymond Hitchcock, Bessie Fairbairn, Gertrude Quinlan, Bernice Holmes, Thomas H. Persse, A. W. Maffin, Harry Morton, and Ruth White. Edith Mason, after a prolonged absence on account of throat trouble, makes her reappearance Feb. 14 in The Grand Duchess. By arrangement with David Henderson, Ali Baba, with the original scenery and costumes, will be presented Feb. 21.

The Bride Elect is in its second week at the Broad Street Theatre. The music is pleasing but reminiscent, while the libretto is exceedingly dreary and ought to be brightened, as the attraction is booked here for an eight weeks' stay, the intention being to boom it through the "benefit" scheme, which has already been introduced to Boston patronage.

Herbert Kelcey and Effie Shannon are appearing in A Coat of Many Colors at the Chestnut Street Theatre, being booked for two weeks. They are to appear there next week in The Moth and the Flame. My Friend from India follows Feb. 21.

The Circus Girl, at the Chestnut Street Opera House, is a disappointment. Gladys Wallis and John C. Slavin are the only redeeming features and are carrying the burden of the entire performance. For coming week, Anna Held, with animated song sheet; A Gay Dancer, and The Cat and the Cherub. Week of Feb. 21, The French Maid.

The galleries of several of our high-priced theatres last week were very disorderly, and an insult to the patrons of the lower portion of the house. This style of blackguardism would not be allowed at our popular-priced houses. The entire press of this city have freely commented on this subject, and it is hoped that the managers will see the wisdom of discouraging what at one time was thought "a good thing to help a play along."

The Girard Avenue Theatre, with its stock company, is giving this evening, to a crowded house, the romantic Western drama of Sue, with Amy Lee in the title role, aided by E. M. Bell and a meritorious support. For coming week, A Gilded Fool. Manager Durham claims to have secured Madame Sans-Gene for week of Feb. 28.

Shannon of the Sixth, with W. H. Powers and his own company and Boston City Quartette, are at Forepaugh's Theatre this week, giving twelve performances. The play is effectively presented by the large company. For week of Feb. 14, The Highest Bidder.

Charles H. Yale's spectacular extravaganza of The Twelve Temptations opened to-night for the week at the Auditorium to a packed house. It is a sumptuous production, with a large ballet, up-to-date specialty features, attractions, costumes and scenery, and one of the finest equipped organizations that has appeared here this season. For week of Feb. 14, Vesta Tilley.

The Electrician, Charles Blaney's comedy-drama, is at the National Theatre this week with a splendid company and realistic electric effects. Carl Haswin in The Silver King comes Feb. 7: At Gay Coney Island, Feb. 14; Hired Girl, Feb. 21. Manager Thomas F. Kelly has a sensation up his sleeve for next season. The knowing ones predict that a stock company will be utilized for weekly productions.

Charles Coghlan is appearing in The Royal Box at the Walnut Street Theatre this week. Andrew Mack in An Irish Gentleman follows Feb. 14

McSorley's Twins, announced this week at the People's Theatre, was withdrawn, and in its place this evening Ferguson and Emerick are appearing in McNulty's Visit, aided by Richard Harlow and Geoffrey Stein in a new sketch, On Probation. The change to lower prices has not increased the receipts. For coming week, Kate Claxton in The Two Orphans.

Dumont's Minstrels at the Eleventh Street Opera House, with unchanged programme, continue to good business. A burlesque on The Bride Elect is in preparation.

Theodore Thomas' Orchestra will give two Lenten orchestral concerts at the Academy of Music, March 2 and 5, with Ysaye and Josef Hofman as the soloists, under direction of S. Behrens.

Lillian Burkhart during her engagement in this city next week will produce for the first time her new fairy legend, entitled Rowan Berries, introducing some striking effects never before used in a one-act play. She will be supported by Carl Wilbur.

The Standard Theatre is drawing crowded houses, the public being delighted with the new style of entertainment. The programme for the current week consists of the stock company in The Golden Giant Mine, in addition to the following vaudeville cards: Raymon Moore, James and Fanny Donovan, Craig Musical Trio, Hart and Venona, Lally Boys, Vivian Loftus, and Lumiere's cinematographe.

The bill posting business seems on the decline. Some of our theatres have discontinued this style of advertising and are using the newspapers more liberally, and others are now wisely preparing to do their own bill posting. Price for posting at present is 3 cents all around.

The building inspectors and fire commissioner have made their report to the Mayor regarding the safety of our theatres. The report has so far not been made public, but it is rumored that several of our theatres will have to alter entrances and strengthen trusses in the dome to comply with the necessary regulations. How about the narrow winding staircases leading to the galleries of several theatres?

S. FERNBERGER.

BOSTON.

The Cadets' Annual Production—Echoes of the Big Storm—Notes.

(Special to The Mirror.)

BOSTON, Feb. 7.

Quite the most interesting event theatrically in Boston to-night was the production of R. A. Barnet's latest and brightest work, Queen of the Ballet, by the Cadets at the Tremont. Every seat for the entire week had been sold a week ago and the audience to-night was brilliant in the extreme. This was the cast:

Jack Harwicke, Heir	Walter S. Hawkins
Hungry Jim	B. P. Cheney
Hon. Brassie Bulger	T. E. Stutson
Willie Putter	T. L. Drew
David Tooke	C. W. Cole
Johnny Blackstone Coke	T. M. Richards, Jr.
O'Hara	W. B. C. Fox
Edward A. C. H. U. M. P. Culborough, Earl of Northingshire	Robert D. Ware
Billee Bo's'n	Courtney Guild
Beatrice Jerome, Queen of "The Jollity Ballet"	Sheafe C. Rose
Gretchen Dare	A. C. Stone
Phyllis Argyle	L. C. Benton
Patience More	H. B. Perkins
Janet Vane	A. C. Briggs
Cicely Glaire	M. D'W. Greene
Hon. Penelope Thorpe	F. F. Phinney
Lady Marigold Vere	W. J. Toppan
Miss Ruby Mannering	A. C. Aldrich
Miss Dufferin	R. L. McIntosh
Alexandrina Duffering	C. V. Burrage
Carrie Mee	C. W. Young
Dotty Spensir	A. S. Williams
Rhoda Huggins	Edward Lambert
Cora Phee	B. Frothingham
Esther Day	A. S. Potter
Valhe Van de Peer	H. W. Gore, Jr.
Cissy Larks	B. L. Williams
Una Tee	H. I. Sewall

Mr. Barnet has wisely abandoned extravaganza for the field of musical comedy, and in this play he clearly shows that it is no longer necessary for American managers to go to London for their gayety shows, when there is a writer at home who can vastly improve that style of entertainment by his own cleverness. Queen of the Ballet is a thoroughly up-to-date comedy, satirizing modern financial methods, golf and everything else imaginable. There is a rather slender plot, but this is readily forgiven by those who see how richly the possibilities of adding specialties have been improved.

There is the young hero, heir to a fortune, but doomed to lose it temporarily, while the victim of conspirators, who, in their way, are as richly funny as anything ever seen here in musical comedy. Then there is the lost heiress, with locket around her neck to be stolen by the arch villainess so as to complicate matters, but all ends happily in Venice, which affords abundant opportunity for picturesqueness of scenery and costuming.

Of the performance the chief hit was made by A. C. Stone, who is by all odds the best soubrette that the Cadets have ever had. His female impersonation was simply perfect, and was all the more remarkable, for on the day of the dress rehearsal his sister died, and yet he went through the part rather than ruin the performance. B. P. Cheney is another to make a mark, and Messrs. Stutson and Benton are well provided with hits.

Mr. Barnet and James Gilbert have worked wonders with the soldier boys, and the performance was smooth and went with a snap that would have done credit to professionals. The dress rehearsal last week was almost a professional matinee. Among those present were Anna Held, who sat in a box with Eugene Tompkins and Florence Ziegfeld, Jr., Madge Lessing, Maude Hollins, Nettie Lynch, Carrie Perkins, Joseph Holland, Florence Gilbert, Winona Shannon, Ida Mulle, Evelyn Gordon, A. A. McCormick, G. B. McClellan, and Andrew Mack.

There are more ballet girls in Boston to-night, too, for at the Park E. E. Rice's company presented The Ballet Girl. To Boston people the chief interest centres in the appearance of David Lythgoe, who has never had a chance to appear here to such advantage. The play started well to-night, and indications point to four weeks of prosperity.

Lillian Russell, Della Fox, and Jefferson D'Angelis opened a fortnight's engagement at the Boston. Of course, only the largest house in the city would begin to accommodate the tri-stellar attraction, and the personal popularity of each member of the combination served to pack the house to-night.

This is Horace Lewis' week at the Castle Square, for Our Boys gives him an opportunity to appear in a character made famous in old stock days at the Museum, and as Perkyn Middlewick Mr. Lewis made one of the greatest successes of his season. Lindsay Morison took the part of Talbot Champneys, owing to the accident to J. H. Gilmour last week, and showed his cleverness in a new line. May Sanders made a capital Belinda—I'd like to see her have a chance to play Jane.

Dan McCarthy is the star of the week at the Grand Opera House, and The Cruiskeen Lawn is the play—a combination that will probably prove most attractive judging by the opening to-night. The management is doing its best to cancel Spring bookings so as to lengthen the season of the Boston Lyric Stock company.

Cuba's Vow is the attraction at the Columbia, and it had a rousing opening to-night.

At the Bowdoin Square the stock showed its full strength to-night in a revival of The Black Flag, but it will be interrupted by a return to combinations next week, Northern Lights being the first booked.

This is the last week of the successful engagement of The Heart of Maryland at the Hollis Street, where Mrs. Leslie Carter has duplicated the big hit of last season. Her work is stronger than ever, and James E. Wilson gives her good support. Frank Mordaunt, Helen Tracy, and the others of last season's company are well pleased, of course. Julia Marlowe will follow.

Andrew Mack in An Irish Gentleman is in his last week at the Museum. He will be followed by William Gillette in Secret Service.

The Streets of New York is the drama given by the stock at the Grand this week.

Mr. and Mrs. Charles T. Ellis are the dramatic features at Keith's.

The innovation of an operatic season at the Zoo is a taking one, and the production of Said Pasha last week was thoroughly satisfactory. To be sure, the tremendous blizzard of the week detained the singers so that the opening was one night late, but when things got started they went with a rush. The Bohemian Girl is under treatment this week, to be followed by The Chimes of Normandy. Carrie Roma has been welcomed back, for she was well remembered for her work at the Castle Square last year.

Cora Edsall has joined the Castle Square Stock, making her first appearance in Our Boys.

David Belasco has a new play for Mrs. Leslie Carter which he is confident will surpass The Heart of Maryland. The action of the new play will be in the sixteenth century. It is to be a scenic production, requiring an investment, according to present estimates, of something like $35,000. There will be a cast of forty people, with a large auxiliary force.

The Prisoner of Zenda made a big hit at the Castle Square, and in the course of the week played to about 24,000 people, thus breaking the record for attendance at the house. It was practically sold out for the entire week before the curtain rose on the opening performance, and so many hundreds were disappointed that arrangements have been made for another revival in April.

Flo Irwin is booked for another Boston engagement this season; her illness last Fall caused great disappointment.

Elmer C. Rice, the young newspaper man, who made such a great success as press representative at the Castle Square two seasons, is one of the new proprietors of the Boston *Times*. They have thoroughly changed the appearance of the sheet, and it is greatly improved.

Mildred Aldrich tells me that the play written by Ernest Lacy for Andrew Mack is The Ragged Earl, which was really written and bought for Mack before he was taken up by Rich and Harris.

Isabel Pitt Lewis, the leading woman at the Grand, has been photographed in fifty different poses, and the photographer has been given an order to print 800,000 of them, so the *Traveler* says.

A slight accident happened to J. H. Gilmour, of the Castle Square Theatre company, at the close of the matinee performance of The Prisoner of Zenda on Feb. 1. In the duel scene between Charles Mackay and Mr. Gilmour in the prison, by an accidental slip Mr. Mackay's sword just grazed Mr. Gilmour's head and inflicted a slight wound which, at the time, Mr. Gilmour feared was worse than it proved to be. The accident happened only a few minutes before the close of the play, and the ringing down of the curtain did not seriously detract from the effect of the final scene. Mr. Gilmour's physi-

cian attended him promptly after the performance and he was enabled to take part in the evening performance as usual.

The Grand Opera House probably suffered more from the blizzard of last week than any other theatre in Boston. The suburban electric light is used there and its wires, being overhead, were forbidden by the Mayor to be used. Consequently gas was resorted to in the interior, while at the gallery box-office lamps were hung, and the only illumination on the outside was two calciums placed at the extremities of the building.

Joseph Holland was one of the guests at the annual dinner of the Boston Press Club last week, but he could not remain through the dinner. B. F. Keith was there and proved one of the most interesting speakers of the evening. Joseph Hart made a big hit by his songs.

During her stay in Boston Anna Held occupied her private car, which was stationed on a side track near the Providence station. The big storm drifted her in and she had to be dug out.

The Lost Paradise will be given a revival at the Castle Square. It was one of the earliest successes of the stock company.

The C. C. Kemmerer Outing Club, of which Andrew Mack is an honorary member, went to see An Irish Gentleman out of compliment to him.

Elizabeth Robins, who was a member of the stock company at the Museum before she went to London to play Ibsen, is coming back to this country.

Charlotte Deane, who made a hit in The Cat and the Cherub, is better known to her Boston friends by her own name of Lotta Deane Bradford.

JAY BENTON.

WASHINGTON.

What the Theatres Offer—A Big Benefit—Capital Gossip.

(Special to The Mirror.)

WASHINGTON, Feb. 7.

Sol Smith Russell in A Bachelor's Romance opened his annual Washington engagement to-night at the New National to a large audience. The star's splendid impersonation of David Holmes and the very general excellence of the entire performance were received with hearty approval. Nannette Comstock, Edith Crane, Margaret Robinson, Mrs. Fanny Addison Pitt, Orrin Johnson, Alfred Hudson, Thurlow Bergen, William Sampson, Sydney Booth, and William Seymour sustained Mr. Russell admirably. A Bachelor's Romance will be given for three nights and matinee. A triple bill, Mr. Valentine's Christmas, The Taming of the Shrew, and The Spitfire, will hold the boards Thursday and Friday nights and Saturday matinee, with The Rivals as the closing bill. The Circus Girl is the next attraction.

Thomas W. Keene, accompanied and managed by Charles B. Hanford and a well versed legitimate support, opened a week of classical representation at the Lafayette Square in Richelieu to large attendance. Mr. Keene's interpretation of the crafty prime minister is well known, and Mr. Hanford's De Mauprat was so strong as to win an even share of the honors. Richard III., Louis XI., Othello, Hamlet, The Merchant of Venice, and Julius Cæsar will be given during the engagement. Under the Red Robe will follow.

The Columbia offers this week a triple bill consisting of Anna Held, Paul Wilstach's comedy, A Gay Deceiver (produced at this house last Summer by the Columbia Comedy co. under the title of His First Offense), and The Cat and the Cherub. The Chinese tragedy created a profound impression; Mlle. Held received a prolonged welcome, and A Gay Deceiver was presented ably by William G. Beach, M. A. Kennedy, Edwin Holland, Harry Mills, Marie Vallean, Dolores Lettani, Charlotte Deane, Lizzie Evans, and others. Frank Daniels in The Idol's Eye will come next.

The Academy of Music management presents for the week Sowing the Wind A Milk White Flag will follow.

A Hired Girl opened big at the Grand Opera House, giving general satisfaction. Thomas J. Ryan is an amusing female impersonator, and scored a hit in the title-role. The good support and fetching specialty work of Willis P. Sweatnam, Waldo Whipple, John R. Cumpson, Fannie Fields, Rose Sutherland, and Stella Bonheur won liberal applause. The Last Stroke comes next.

The benefit of Washington Lodge No. 15, B. P. O. Elks, will occur at the Columbia next Friday afternoon, and a monster programme will be presented, the performance commencing at 12 o'clock noon. The volunteers comprise Thomas W. Keene and Charles B. Hanford in the quarrel scene from Julius Cæsar, the Carroll Institute Dramatic Club in the one-act play, 1871, Anna Held, Helene Mora, Marie Stuart, Mary Richfield, Rose Sutherland, Fannie Fields, the Althea Sisters, Herberta Pryme, Charles R. Sweet, Thomas J. Ryan, Waldo Whipple, Willis P. Sweatnam, George E. Austin, Hines and Remington, Collins and Collins, McMahon and King, Williams and Walker, and the Madrid Mandolin and Banjo Concert Troupe.

Otis Skinner during his engagement at the National last week accepted an invitation to address the pupils and invited guests of the High School of Washington on the characters of Shakespeare from the standpoint of the actor. A large audience was in attendance. Not only did Mr. Skinner give an interesting discourse upon the topic, but also volunteered to his auditors some plain spoken advice on other lines. He said that the young people growing up to-day in our schools have it in their power to become the patrons of the best forms of dramatic art and to discountenance many of that art's undesirable features. That he struck a key note was evidenced by the applause and general reception tendered Mr. Skinner at the close of his address.

Sol Smith Russell and company have volunteered their services, and will give a performance of A Bachelor's Romance Wednesday afternoon for the benefit of Garfield Memorial Hospital.

A change was made in the cast of A Paris Model Wednesday when Felix Haney, the German janitor, was called to New York to fill a prior engagement. Joseph Harrington assumed the part, investing it with a Hibernian surrounding that proved most pleasing. Mr. Haney will return to the cast for the New York opening. Mlle. Pilar-Morin, who plays the French actress, was absent from the cast Tuesday night, and her part was played very successfully by Helen Baird. The authoress, Jane Mauldin-Feigel, has introduced some pantomime sketches for Pilar-Morin that are quite taking.

William J. Gross, familiarly known as "Daddy" Gross, severed his connection with the Shannon of the Sixth company here.

JOHN T. WARDE.

ST. LOUIS.

Hagan Wins His Suit—The Week's Bills—The Broadway May Reopen.

(Special to The Mirror.)

ST. LOUIS, Feb. 7.

Ollie Hagan has won his suit against the Continental Bank. Decision was made this morning. The judgment does not restore to him the control of the Hagan, now the Imperial, but it gives him a verdict against the bank for $6,000. Hagan sued to set aside the sale on the ground that it was not made in good faith. The Judge ruled that while Hagan had a cause of action against the bank a redemption of the stock was impossible. The Court ordered the bank to return to Hagan the other collaterals which were put up at the time of loan.

Sousa and his band gave two concerts at the Olympic yesterday. Both were well attended. To-night the house will be dark, as Fanny Davenport's engagement does not begin until to-morrow night, owing to the company having to jump here from New York. Miss Davenport will present Cleopatra, Fedora, and La Tosca during the week.

Margaret Mather came to the Century to-night for a week in repertoire. She gave Cymbeline at this evening's performance, playing to a fine audience. Thursday Miss Mather will be seen in Romeo and Juliet, and later in the Honeymoon and in Leah.

Down in Dixie played to two packed audiences at Havlin's yesterday, and to-night people are being turned away because the theatre will not hold the audience who want to attend Manager Garen's benefit, that is taking place there. A number of special features are added to-night for the occasion.

Hopkins' played to its capacity yesterday when The Silver King was given, with Laura Alberta as Nellie Denver, Arthur Mackey as the Spider, and Ralph Stuart as Wilfred Denver. New pictures were seen in visions of art and the vaudeville artists were: Charles A. Gardner, Smith O'Brien, Gilbert Sarony, the Lavelles, the Le Roys, and others.

At the Imperial yesterday the stock company presented Carmen, after two weeks of Uncle Tom's Cabin. Two fine audiences attended. The vaudeville features included Jessalyn Rodgers and Fred Bock in a sketch that made quite a hit.

Manager Butler, of the Standard, had for his offering yesterday Irwin Brothers' Big Burlesque company. It brought out two big audiences. The specialties were bright and entirely up to date.

The Fourteenth Street will be open nightly this week with local attractions. Next Monday night Francis Wilson and his comic opera company are booked for a week's engagement.

Josie Newman, a bright young St. Louis girl, is in the cast of Carmen this week and has made a big success in the character of Mercedes. She danced, during the performance, to the air of Mrs. Anita Comport's Spanish waltz "Anita," and both the dancer and the waltz scored a success.

It is reported that the old Broadway Theatre, recently occupied by Billy Rice and his minstrels, will be again opened. Rumor has it that Harry Davis intends to present light opera for an indefinite period Harry Clifford, of Chicago, was here arranging the deal.

Mrs. Dickson, of the Imperial Stock company, was quite ill last week, and will be unable to go on until next week. Miss Sue Van Duzer took her part at short notice.

Eloise French, a St. Louis girl, has joined the Hopkins Stock company.

Catherine Campbell, who made many friends here and met with a great deal of success in the Imperial and Hopkins Stock, this season, left last week for Philadelphia, where she will join Mrs. Forepaugh's Stock company.

Down in Dixie closes its season here Saturday night.

W. C. HOWLAND.

BALTIMORE.

Frank Daniels at the Academy German Opera—The Stock Company.

(Special to The Mirror.)

BALTIMORE, Feb. 7.

Frank Daniels opened to-night to a large house in The Idol's Eye at the Academy of Music. This affords Mr. Daniels excellent opportunities to display his peculiar talents. It is well mounted, and is produced by a thoroughly competent company. Next week My Friend from India.

The Conried Comic Opera company presented Die Lachtaube this evening, with Julie Kopacsy in the principal role, and a large audience gathered at Ford's to witness the production. Madame Kopacsy sustained the reputation which had preceded her, and proved to be a very charming singer. The remainder of the company were well up to the standard of light opera, and the scenery and costumes were appropriate. Digby Bell in The Hoosier Doctor will follow.

The Lyceum Theatre Stock company appeared this evening in A Scrap of Paper, which was rendered excellently. Next week they will present Men and Women. The success of the stock company continues unabated, and there is but little doubt that they will finish out the season. If this be accomplished will it not serve as food for reflection for some of our managers?

The Last Stroke, a thrilling Cuban drama, drew well at the Holliday Street. It will be followed by In Old Kentucky.

A descriptive lecture on The Passion play was well received at Music Hall this evening.

HAROLD RUTLEDGE.

CINCINNATI.

The Lilliputians a Strong Attraction—Other Bills—Local Gossip.

(Special to The Mirror.)

CINCINNATI, Feb. 7.

The Lilliputians opened at the Grand last night before an enormous house in The Fair at Midgettown. Those clever actors, Franz Ebert, Adolph Zink, and Selma Goerner, were irresistibly funny. Cincinnati is a German stronghold, and always contributes its patronage liberally to this attraction. The Sign of the Cross is the next attraction, and Julia Arthur, in A Lady of Quality, will follow.

Jim the Penman is the bill of the Neill stock company at the Pike for the current week, where it began Sunday afternoon. Herschel Magall appeared in the title-role and won fresh laurels. Business still continues to be of the best.

William Barry is at the Walnut this week, in The Rising Generation. Mr. Barry is very apt in his impersonation of the Irishman, and he is ably assisted by Eva Vincent, Bertie Dyar, Samuel Forrest, James Manning, and others.

The Great Diamond Robbery was the attraction at Henck's yesterday afternoon and evening, and will be continued throughout the week. In the cast are Maurice Drew, Edwin Meyer, J. W. Benson, Frank Durant, Harriet Sterling, Jennie Reiffarth, Lizzie May Ulmer, and others.

The Galley Slave was capitally presented last night at the Star by the Brady Stock company. Willis Granger was Sydney Norcott and Selma Herman, Cicely Blaine.

Innes' Band gave a concert at Music Hall to night to a large audience. Sousa played to S. R. O. last Tuesday.

Ysaye, the violinist, and Pugno, the pianist, will give a joint recital at Music Hall, Feb. 14.

At Avery Museum, the stock company will appear in a new and amusing farce.

Max Anderson's lease of the Fountain Square will expire July 31. Mr. Anderson has privilege of renewal, but the proposition he made to the lessor, Mr. Sullivan, was not accepted. It is reported that Colonel John D. Hopkins, of Chicago, is after the house.

Last Friday Mr. and Mrs. Sol Smith Russell were tendered a reception at the Woman's Club, and Saturday night, at the conclusion of The Rivals, Mr. Russell was the guest of honor at the Literary Club.

WILLIAM SAMPSON.

ENGAGEMENTS.

Hattie Schell, to play Rosa in A Parisian Romance, with Charles Leonard Fletcher, at the People's Theatre, next week.

George E. Periolat, with Maurice Barrymore.

Gus C. Klinger, with Stuart Robson.

Harry Force, with Neil Burgess, for his new play.

Arthur L. Cogliser, with the Miles Stock company.

The following engagements have been made through the offices of the Actors' Society for the Academy of Music Stock company, Rochester, N. Y.: Emma Bell, Rachel Deane, Marie Waynes, Millie Liston, Gussie Gill, Hudson Liston, George W. Mitchell, Frederick Ormonde, Charles Carter, A. D. Richardson, and Fred Kensil. The season will commence on or about March 28, under management of Louis C. Cook and W. C. Holden. Secretary Reynolds, of the Society, says that two other stock companies will be organized during the week of Feb. 7, and that he is negotiating with several managers to form their companies for next season. He has the assurance of these managers that they will do everything in their power to further the welfare of the Actors' Society by placing all their business in the hands of the Society.

Robert McIntyre, Joe A. Weber, Dan Christie, and Downing Clarke, to appear at the Adelphi Theatre, London, in The Heart of Maryland.

Louise Muller, with Ethel Tucker for juvenile leads.

George A. Wright, for the Park Theatre Stock company, Brooklyn. Mrs. Florence Stover Wright for In Old Kentucky.

Joseph C. Breil, with Two Merry Tramps.

Marion Abbott, as leading lady of The Pacific Mail company.

Hattie Schell, by Charles Leonard Fletcher, to play Rosa, the ballet girl, in Mr. Fletcher's production of A Parisian Romance, at the People's Theatre, Feb. 14. Charles Carter, S. L. Daniel, Samuel M. Siedman, and Ida Roth, have also been engaged for important roles.

A. H. Knoll and Marie McNeil, cornet duettists, were engaged for two weeks with the Robert Wayne company, and their work proved so satisfactory that they have been engaged for the rest of the season by Manager C. S. Clarke.

Marion Barnwell, for The Sporting Duchess.

Sam Harrison, to go ahead of The French Maid.

Octavie Barbe, as Dorothy in The French Maid.

WAITE'S A SOCIAL HIGHWAYMAN (Eastern). —"An artistic performance. Gilbert Ely was the Hanby; the role is a study. Mr. Ely was frequently applauded." — *Hartford, Conn., Times*, Oct. 30.

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DRAMATIC MIRROR

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HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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PLEASURE PALACE (59th St. bet. Lex. and Third Aves.), VAUDEVILLE—1:30 to 11:00 P. M.
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BIJOU (1239 Broadway), THE SWELL MISS FITZWELL—98 to 105 Times.
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DALY'S (Broadway and 30th St.), THE COUNTRY GIRL—8 to 15 Times.
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JACK'S (Broadway and 29th St.), BURLESQUE.
FIFTH AVENUE (Broadway and 28th St.), MODJESKA AS MARY STUART.
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MINER'S (312-314 Eighth Ave.), THE NIGHT OWLS.
HOYT'S (24th St. nr. Broadway), OH! SUSANNAH!—1 to 7 Times.
LYCEUM (Fourth Ave. bet. 23d and 24th Sts.), THE TREE OF KNOWLEDGE—17 to 24 Times.
EDEN MUSEE (West 23d St. nr. Sixth Ave.), FIGURES IN WAX—CONCERT AND VAUDEVILLE.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), CUMBERLAND '61—Second Week.
PROCTOR'S (23d St. bet. 6th and 7th Aves.), CONTINUOUS VAUDEVILLE, 12:00 to 11:00 P. M.
FOURTEENTH ST. (14th St. nr. Sixth Ave.), CHAUNCEY OLCOTT IN SWEET INNISCARRA—revival—9 to 16 Times.
IRVING PLACE (Irving Place and 15th St.), GERMAN COMEDY, DRAMA AND OPERA.
KEITH'S (East 14th St. nr. Broadway), CONTINUOUS VAUDEVILLE, 12:00 M to 11:00 P. M.
ACADEMY (Irving Place and 14th St.), THE WHITE HEATHER—90 to 97 Times.
TONY PASTOR'S (Tammany Building, 14th St.), VAUDEVILLE.
STAR (Broadway and 13th St.), THE GREAT TRAIN ROBBERY.
GERMANIA (147 East 8th St.), GERMAN DRAMA AND COMEDY.
LONDON (235-237 Bowery), IRWIN BROTHERS CO.
PEOPLE'S (199-203 Bowery), HERRMANN.
MINER'S (165-169 Bowery), FLYNN AND SHERIDAN'S CO.
THALIA (46-48 Bowery), THE HEBREW DRAMA.
WINDSOR (45-47 Bowery), THE HEBREW DRAMA.

Brooklyn.

ACADEMY OF MUSIC (Montague nr. Clinton St.).
PARK (393 Fulton St.), THE NEW UNKNOWN.
HYDE AND BEHMAN'S (Adams St. nr. Myrtle Ave.), VESTA TILLEY AND VAUDEVILLE.
AMERICAN (Dekalb Ave. and South 4th St.), THE LAND OF THE LIVING.
GRAND OPERA HOUSE (Elm Pl. nr. Fulton St.), PRIMROSE AND WEST'S MINSTRELS.
UNIQUE (194-196 Grand St.), THE LONDON GAIETY GIRLS.
LYCEUM (Montrose Ave. and Leonard St.), A MAN WITHOUT A COUNTRY.
THE AMPHION (437-441 Bedford Ave.), THE GEISHA.
STAR (501-507 Jay St. nr Fulton St.), SAM DEVERE'S CO.
EMPIRE (101-107 South 6th St.), MISS NEW YORK, JR.
COLUMBIA (Washington, Tillary and Adams Sts.), JOHN DREW IN MARRIAGE OF CONVENIENCE.
GAIETY (Broadway and Middleton St.), WARD AND VOKES IN THE GOVERNORS.
BIJOU (Smith and Livingston Sts.), FALLEN AMONG THIEVES.
MONTAUK (585-587 Fulton St.), JULIA MARLOWE IN REPERTOIRE.
MUSIC HALL (Fulton St. and Alabama Ave.), VAUDEVILLE.

THE past week has enjoyed two extra-theatrical events—addresses in Washington and Chicago by two well-known actors. One of these actors dwelt upon his own early hardships, which must have made his present great success the sweeter. Early hardship and genius are historical companions. The other actor expressed an original proposition, viz., that if SHAKESPEARE shall survive in the theatre he must be "brought up to date." Aside from the pregnant suggestion in this to aspiring persons who assume to improve upon dramatic master-pieces, there is in it a pathetic confession of the limitations of present-day players. And yet SHAKESPEARE, unlike eggs marketed in the city, will continue to be accepted without assurance of his modernity when actors unequal to him have been forgotten.

PROFESSIONAL COMPLAINTS.

THE MIRROR has always received the complaints of persons in the theatrical profession that have had grievances, real or fancied, because THE MIRROR has consistently for years stood up for right doing and championed the weak against the strong. Every case of professional injustice in which THE MIRROR has believed it could work benefit to the person or persons ill-treated, or accomplish the punishment of those who deserved punishment, has been handled by this journal in its characteristic way.

But there are many cases in which ill instead of good for those deservingly concerned would follow publication of facts. THE MIRROR has within a week received letters of complaint from actors against managers and from managers against actors in cases that ought at once to be taken to the courts.

Where there is a legal remedy that remedy ought always to be invoked, not only because it ultimately presents to the aggrieved person or persons a substantial satisfaction in the form of judgment, but also for the reason that a suit at law, rightly based and prosecuted, to finality, is exemplary in its effect. It is a practical discouragement to dishonesty or to injustice which the mere publication of the facts in a case cannot enforce.

In saying this THE MIRROR wishes to admonish those who, having legal cause for prosecution, have heretofore set forth their cases for publication rather than take the legal steps that would bring them justice and satisfaction. No good purpose can be served by the airing in THE MIRROR or in non-professional newspapers of troubles that the courts can solve, or of other troubles that publicity cannot remedy. Yet in making this suggestion THE MIRROR does not intend to give the impression that it is not now ready, as it always has been ready, to champion members of the profession in any legitimate case of which the courts cannot take cognizance.

THE Congressional proposition to cripple the New York post office, like some other Congressional propositions, seems to be based on the mistaken theory that the oftener you pluck a goose the more frequent will be a growth of feathers on that bird. The New York post office, if administered on lines kindred to the development of New York, would prove to be even a greater source of revenue than it has proved to be. There are too many accidentally prominent persons in Washington whose prominence is due to mere vocality, and Representative LOUD, who is the "reformer" in this case, seems to be living up to his cognomen.

"AN OLD PRO.," in the London *Era*, complains of the success of two young American actors recently in the British metropolis, and imagines that "there must be something wrong in our system of training and education" when it is rendered necessary to "employ visitors from the United States." This "old professional" must indeed be old. Evidently he does not know that the English "system of training and education" is still all right, or that so many of its young exponents are acting in the United States that perforce London managers must employ the occasional "visitor."

A BILL has been introduced in the Assembly to prohibit managers in this State from selling tickets in excess of the number of seats in the houses they manage. On one hand, if theatrical managers would abolish lithograph and bill-board tickets and free lists, their theatres usually would accommodate all who wish to patronize them. On the other hand, if legislators are anxious to begin law making on the theory expressed in this bill, the cable cars and the elevated railroads offer much better objects than the theatres.

THERE seems to be a new violence in attacks upon the theatre from pulpits, a violence no doubt inspired by recent metropolitan productions which persons who never think of preaching have justifiably condemned. And yet these nasty examples of plays, which at the moment give texts to the pulpiteers, are but temporary. They will be forgotten as surely as that the persons responsible for them will sink into dramatic oblivion.

THE stock company has not only come to stay, but to propagate. New companies are steadily organizing, and many of those that began the season are still prosperous. The stock company is one of the remedies that will assist in curing the disease that afflicts the American theatre.

THERE is a novel war in Dublin between the theatre managers and amateur actors. The former have prohibited amateur performances, and the latter, who have a large following socially, will try to boycott the play-houses.

PERSONAL.

MODJESKA.—Madame Helena Modjeska, who is appearing as Mary Stuart this week at the Fifth Avenue Theatre, will be seen next week in other famous characters. Her contemplated production of a play probably will not be undertaken during the present engagement.

HUNTINGTON.—Agnes Huntington saw the Castle Square Opera company's production of Paul Jones last week at the American Theatre. Miss Huntington made her American debut as Paul Jones in this city in 1890.

VAN BIENE.—Auguste Van Biene's English tour in The Broken Melody will commence on Feb. 21.

COWLES.—Eugene Cowles will be the leading male member of the new opera company at the head of which Alice Nielsen will star next season.

D'ARVILLE.—Camille D'Arville successfully appeared last Tuesday as Lady Constance in The Highwayman, at the Broadway Theatre, replacing Hilda Clark.

LESLIE.—Elsie Leslie will return to the stage next season to play Lydia Languish in Joseph Jefferson's revival of The Rivals, opening in October.

CAMERON.—Beatrice Cameron, who had been indisposed, rejoined Richard Mansfield's company last week.

FITCH.—Clyde Fitch's new comedy for Herbert Kelcey and Effie Shannon has been christened The Moth and the Flame.

MORTON.—Dorothy Morton will play the leading role in A Normandy Wedding upon the occasion of its New York production.

HERNE.—James A. Herne has a sad relic of the late William Terris—a signed contract for the London production of Shore Acres, in June next, for which arrangements had been made by Mr. Terriss and Manager H. C. Miner.

MORAN.—Frank Moran, the veteran minstrel, and Jessie Millar were married last Tuesday, at Philadelphia.

CLARKE.—Harry Corson Clarke and Alice Lillian Deming, daughter of Mrs. Edmund Orr Deming, will be married to-morrow (Wednesday) at San Francisco, Cal.

HENDERSON.—Grace Henderson probably will star next season, under the management of Charles L. Young.

MORRIS.—Ramsay Morris recently left for the South, where he will remain several weeks, in the hope of benefiting his health.

RICE.—Fanny Rice will sail in May for London, where she will present At the French Ball for two weeks in June.

GOTTSCHALK.—Ferdinand Gottschalk will sail from London to-morrow (Wednesday) to rejoin Never Again.

BARRYMORE.—Maurice Barrymore will play his original role in the London production of The Heart of Maryland.

CHANFRAU.—Henry T. Chanfrau will reappear late in the present month to present Kit, the Arkansas Traveler, for a season of ten or twelve weeks, under management of Charles O. Forrester and Henry C. Lewis.

FOX.—Della Fox has denied her rumored engagement to marry.

WILSON.—George Wilson was thrown from a Southern railroad train last week, and was badly bruised. He was unable to appear in the Primrose and West Minstrels parade, but did not miss a performance.

MANTELL.—Robert Mantell rejoined his company at Boston last Wednesday. Charlotte Behrens, his leading lady, who was taken ill at Port Huron, Mich., is convalescent.

MCAULEY.—Mrs. Rachel McAuley is seriously ill with pneumonia at her home in this city.

HERRMANN.—Madame Adelaide Herrmann, as announced in THE MIRROR several weeks ago, will soon appear in London under engagement with Imre Kiralfy. She will sail about March 1.

TABER.—Robert Taber will not replace Charles Richman next season in Augustin Daly's company, as was rumored last week.

TITTELL.—Charlotte Tittell will close with the Standard Theatre Stock company, at Philadelphia, next Saturday.

CONRIED.—Heinrich Conried, manager of the Irving Place Theatre, is contemplating the selection of a theatre farther uptown for the presentation of German drama and opera.

VIARDA.—Madame Alexandra Viarda, the Polish actress, is considering an early reappearance here in a modern German success, probably at subscription performances at the Astoria. She feels that, upon her debut in December, she was unable to do herself justice by reason of unfortunate choice of plays, and her consequent anxiety.

DAVENPORT.—Edgar L. Davenport's new song, "Thee," has just been completed and is in the hands of Oliver Ditson for publication.

TIFFANY.—Rose Tiffany, daughter of Annie Ward Tiffany, is seriously ill at her home in this city.

SECRET SERVICE.

I looked upon the pictures shown
  In every window of the town,
Admired the tableaux of strong scenes,
  The pretty girl in war-time gown.
I seemed to see the stirring play,
  The sounds of modern traffic ceased,
Until I saw the photo showed
  Gillette had kept his trousers creased.

The hero of the daring deed,
  The man who calmly risked his life
To serve his country and his flag,
  Who faced grim death in that dread strife;
Whose rest was broken by alarms,
  And sudden death sat at the feast,
Still, still this tribute to-day—
  Gillette had kept his trousers creased.

CLAIR D. VALLETTE.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

M. E. SIMMONS, Albany, N. Y.: Marie Taglioni died in Vienna, Austria, on Aug. 27, 1891.

D. R. P., Alexandria, Ind.: Write to Leopold Jordan, 114 West Thirty-fourth Street, New York city, or to Kenneth Lee, care of THE MIRROR.

M. DU GANE, Fulton, N. Y.: Write to Marks and Norman's Musical and Theatrical Exchange, Broadway and Thirty-eighth Street, New York city.

GEORGE E. PRYOR, Baltimore, Md.: Ford's Theatre Building at Washington, D. C., had been used by the United States Government for some years before its collapse on June 9, 1893.

F. R. PERKINS, Manchester, N. H.: H. wins the bet. The actress in question will not be sixty years old till the latter part of the year 1907, having been born on Nov. 7, 1847.

C. KING, Summit, N. J.: You will probably find a sketch of the actor in question in the Gallery of Plays and Players, published by the *Illustrated American*, New York city.

J. B. CARTER, Little Rock, Ark.: Robert Heller was an Englishman by birth. He came to America in 1862, and made his American debut as a conjurer at the Museum, of Albany, N. Y.

M. R. L., San Francisco, Cal.: The article you refer to was written by Eugene Sandow for the *Cosmopolitan Magazine* of July, 1894. It was entitled "How to Preserve Health and Attain Strength."

ENQUIRER, Louisville, Ky.: James Payn wrote a one-act play called A Substitute, which was produced at the Court Theatre, London, a number of years ago.

WILLIAM K. LINDLEY, Chicago, Ill.: The information you desire may be found in a recent publication called "Magic, Stage Illusions and Scientific Diversions," compiled by Albert A. Hopkins, and published by Munn and Co., New York city.

FRANK WATERS, Newark, N. J.: Edmond de Goncourt died in July, 1896. He was not successful as a dramatist. Among his plays were Henriette Maréchal, Germinie Lacerteux, Charles Demailley, and Manette Salomon.

ROBERT L. HURST, borough of Brooklyn, New York city: Mary Mannering made her American debut at Hartford, Conn., on Nov. 20, 1896, as Leonie Grey in The Courtship of Leonie. Her New York city debut was made in the same role on Nov. 24, four days afterward.

DOUGLASS REYNOLDS, Saratoga, N. Y.: Yes, there is a stupid belief held by certain managers that it is not so much the attraction that draws the public as the theatre in which the attraction is presented. The absurdity of this belief is demonstrated from the fact that the largest business ever done in this country by Henry Irving was in San Francisco, where in two weeks he played to $80,000 in a theatre that had previously been given over to cheap companies.

ALBERT D. CUMMINGS, Philadelphia, Pa.: François les Bas Bleus has been repeatedly adapted for the American stage. It was produced at the Folies Dramatiques of Paris, France, in November, 1883. A version by B. E. Woolf, called Fantine, was brought out at the Boston Museum on July 14, 1884. Another version called Fanchon was sung in French at Wallack's Theatre (now the Star) by the Grau Opera company on Sept. 29, 1884. Oscar Weil's version, which was called Victor the Bluestocking, was presented at Carll's Opera House, in New Haven, Conn., on Oct. 7, 1885, by the Boston Ideals. Lotta appeared in a version called Fleurette at the Amphion Academy in Brooklyn, on Sept. 18, 1890.

J. C. W., Milwaukee, Wis.: Henry Arthur Jones was born at Granborough, England, on Dec. 20, 1851. He began writing plays when he was eighteen, but it was not till 1878 that he succeeded in getting a public hearing, when his one-act play called Only Around the Corner was produced at the Exeter Theatre. The year following Wilson Barrett produced his comedietta, A Clerical Error. Three years later, after a comparative failure with His Wife, he made a great hit with the production of The Silver King. Saints and Sinners was brought out in 1884. After that he produced Hoodman Blind, A Noble Vagabond, Lord Harry, Heart of Hearts, Hard Hit, The Middleman, The Dancing Girl, The Crusaders, Judah, Wealth, The Rogue's Comedy, The Physician, and The Liars.

DRAMATIC STUDENT, New York city: The subject of Edmund Kean's parentage has never been definitely settled. Kean himself at times would claim the parentage of the Duke of Norfolk, a West Indian merchant by the name of Duncan, and one Edward Kean, in the employ of Mr. Wilmot, a builder. Miss Tidswell, for many years an actress at Drury Lane Theatre, was understood to be in the secret, but George Raymond, in his "Life of Elliston," expresses the opinion that as her accounts, like those of Kean, were not always homologous, she has still bequeathed to us as much doubt on the subject. According to Miss Tidswell's general story, Kean was the child of Edward Kean and Nancy Carey, an actress, and was born in Gray's Inn in 1789. His mother abandoned him when he was scarcely two years of age. Miss Tidswell then took him under her protection and brought him up to London.

READER, New York city: Your question is most easily answered by quoting the younger Dumas, comparison of his own dramatic method with that of his father. "I inherited my dramatic instinct from my father," he said on one occasion, "but differed from him in manner. My father was born in a poetic and picturesque epoch. He was an idealist. I came upon a period of materialism. I am a realist. My father took his subject from dreamland. I take mine from life. My father worked with his eyes shut. I work with them open. He withdrew from the world. I identify myself with it. He sketched. I photographed. You would search in vain for his models. Mine are to be met everywhere." The Comte d'Haussonville in his address, when Dumas fils was received at the French Academy, apparently didn't consider him in the light of a cynical realist. "You have introduced us" said Comte d'Haussonville in his address, "to a world which, I think, does not exist. It is an exceptional world, I am persuaded. For I am convinced that whatever exceptions there may be, such as you have described, with all the witchery of your pen, in the world we live in, honor in man and purity in woman is the ideal to which we all cling, and which you yourself unconsciously worship.

THE USHER.

The reader of plays in London flatly denies the story industriously circulated, presumably by interested persons on this side of the water, that in granting a license for the production of The Conquerors by George Alexander he had taken occasion to congratulate him on having secured the play.

This is another illustration of the utterly reckless mendacity which characterizes some of the press work done in this country in the interests of certain managers. It is on a par with the marvelous stories of the prospective American theatrical invasion of Europe which caused gayety in New York last Summer when they reached here from London and Paris in the form of cable interviews.

The beauty of the method, however, is that the lies are always found out, for theatrical London and Paris are in close touch with theatrical New York.

The project of an aristocratic and snobbish Opera Comique in New York, which the manager of the Society of Musical Arts is said to be exploiting and of which the Astors are vaguely suggested as possible backers, does not seem to be viewed as anything more substantial than a newspaper rumor.

The idea of establishing a theatre devoted to light opera in this city is a capital one, but the alleged plan of depending for support upon a limited body of fashionable subscribers is proof of the utter impracticability of this phase of it.

Experience has shown that no musical or dramatic venture on an ambitious scale, relying for support upon the coddling of the capricious of the "smart set," has any chance of enduring prosperity.

The success of the freakish entertainments at the Waldorf-Astoria, which had no more foundation than any other ephemeral fad, appears to have turned the heads of some people.

Any one in search of gems of inaccuracy should read the foreign news published by a New York daily paper which divides its space pretty equally between fake theatrical matter and cheap sporting intelligence.

Last week the paper in question stated that Michel Carré was Alexandre Bisson's collaborator in The Masked Ball and several other plays, and not the recently appointed director of the Paris Opéra Comique.

The contrary is the fact.

In what this same paper unblushingly calls a cable letter, which it dates "Paris, Feb. 5," it was said that Sarah Bernhardt is to become the manager of a theatre in Brussels.

On Jan. 22 the Committee of Fine Arts of Brussels selected as the manager of the Parc Theatre Monsieur Duray, although Sarah Bernhardt was one of the several candidates.

A third blunder was the statement that "the present bill at the Vaudeville Theatre is Bisson's Feu Toupinel."

Rejane is playing Sapho at the Vaudeville. Feu Toupinel, known here as Mr. Wilkinson's Widows, was revived on Jan. 14 at the Palais Royal, and is still the attraction at that theatre.

From London comes word that "Paul M. Potter acknowledges his indebtedness to De Maupassant for material used in The Conquerors," and he is reported to have said that this acknowledgment "is due to the story writer from the dramatist."

Mr. Potter's acknowledgment comes too late. He should have made it before The Conquerors was produced, and he should have similarly paid his debt of honesty to Oscar Metenier, who, as the authorized dramatist of Mlle. Fifi, was also misused by Potter.

The author who appropriates other men's works cannot square himself by confessing after the theft has been detected and publicly exposed.

By the way, The Conquerors is still announced at the Empire Theatre as "a play by Paul M. Potter."

Sardou, in stating his belief that the new French translation of Shakespeare by Lermina is needed, expresses some interesting thoughts on the subject of the master dramatist.

"What writer of the stage has ever been such a dramatist, in the full acceptance of the term, as Shakespeare, who was at once author, actor and stage manager of his works?" says Sardou. "He was the dramatist of the pit, of the people, and of the masses. He was dramatist to the extent of seeing in imagination what he was not able to produce on the primitive stage of his time. What we want is Shakespeare as he is."

Anyone familiar with the extraordinary extant French translations of Shakespeare will appreciate Sardou when he says: "Guizot is too French; Montégut—in his fear of not being understood—uses three lines to translate as many words; while Francois Hugo's literal, word for word, translation is neither English nor French. It belongs to no language."

American readers will not agree, however, with Sardou's criticism of the play scene in Hamlet: "It charms the reader, but its presentation on the stage restricts the action." Sardou speaks, probably, from knowledge only of the performances of Hamlet he has seen in Paris. The play scene is always one of the most effective and dramatic features of the tragedy when it is properly represented.

Fannie Aymar Mathews, whom the daily newspapers erroneously refer to as "Mrs." Mathews, has written a defense of her point of view in molding the character of Jeanne D'Arc for the stage, and while the failure of her play, as produced by Fanny Davenport under the title of Joan, is irrevocable, Miss Mathews' exposition of her reasons for departing from the generally accepted literary and artistic conception of the character of the Maid of Orleans shows that she has an historical basis for some of her seeming iconoclasms.

Jeanne D'Arc has never prospered as a stage character. A play in which she was the central figure was produced by Margaret Mather with sumptuous scenic features at the Fifth Avenue Theatre several years ago under Mr. French's direction, and it was almost as complete a failure as the piece presented by Miss Davenport.

Miss Mathews, by the way, is a niece of the late Cornelius Mathews, who was a well-known literary man, dramatic author, and lawyer, of this city. He was a friend of Dickens, Longfellow, Poe, and other celebrated writers of his time. He was the author of a book of Indian folk-lore called "The Enchanted Moccasin," which won considerable note. A number of Mr. Mathews' plays were acted at Burton's Theatre and elsewhere. His best known work was a tragedy called Witchcraft, dealing with the Salem superstition, in which Charlotte Crampton appeared. Of this play Margaret Fuller, in one of her critical essays, said that it was worthy to be the corner stone of an American drama, while an exhaustive criticism of it was published in the *Revue de Deux Mondes*, of Paris, a remarkable honor at that time.

Miss Mathews has written a number of plays, one of which, called Washington Life, was the subject of quite a celebrated litigation. The author charged that it had been plagiarized in Daniel Frohman's production of The Wife.

Different opinions come from Chicago as to the artistic value of Clyde Fitch's new play, Nathan Hale, produced there by Mr. Goodwin last week; but there is no dissenting voice as to its popular success.

Mr. Glover, of the *Times-Herald*, notes in the first act a close resemblance to the principal scene in Robertson's School. The second act is marred, he says, by exceedingly cheap comedy, followed, however, by an effective scene. The third act is melodramatic, and the last act has some realistic touches and ends with a dangling noose.

It would seem from all accounts that Mr. Goodwin comes nearer to realizing the ambition to be accepted as a player of serious parts in this drama than in any of his previous attempts in that direction.

I learn that Fanny Davenport is to produce Sardou's Theodora next season, thus returning to the author with whom she has been most successful in conjuring the public.

Theodora in English was first presented in this country by Lilian Olcott on Sept. 13, 1886, at Niblo's Garden. Miss Olcott produced the play sumptuously, a large sum of money was lavished on the production, but it failed to draw.

Bernhardt has given the drama here in French with marked personal success.

One of THE MIRROR's exchanges tells of the loss by an English star now on tour of a certified check for $4,300, "which was paid him as his share of the profits of a week's engagement in Cleveland."

The paper goes on to estimate from this disclosure that in thirty weeks the star in question stands a reasonable chance of taking away from American theatregoers the sum of $126,000, and it quotes this as serving to throw light upon the question of how much money is paid out by our people for their theatrical entertainment.

Inasmuch as the loss of the check does not represent the star's share of the profits for a week's engagement, but simply his share of the gross receipts on a basis of 65 or 70 per cent., the newspaper's calculation is all wrong. There is not a star or a company now traveling in this country whose season's profits will be $126,000—or anywhere near that sum.

THE MIRROR published the story of Madame Melba's plan to raise a subscription for a monument to the late Henry E. Abbey last Tuesday. The daily papers printed it on Thursday. Is this newspaper enterprise?

The Cincinnati *Enquirer* prints an interview with a local manager who calls attention to the fact that while Cleveland, a city of about the same population as Cincinnati, has but four places of amusement, Cincinnati has seven. The theatrical element in the population of Cincinnati is much greater than that of Cleveland, although it has nearly twice the number of theatres to support.

Augustin Daly's Theatre is unique in many respects, but in none more than in the character of its performances.

Mr. Daly does not produce indecent plays or libidinous farces, and the result is that he has a following of the best class of theatregoers.

Theatre parties are more in evidence at Daly's Theatre than in any other playhouse in town. People know that they are safe in choosing Daly's. A greater number of young people are seen there than elsewhere.

Cleanliness may not be next to godliness in theatre management, but it is very close to prosperity.

Modern Society, a London journal, devoted to court and society matters, referring to Robert Taber and his hit in Peter the Great at the Lyceum, soberly remarks that "Mr. Taber is known in America as the husband of Miss Julia Arthur." This will be news to Miss Arthur. Likewise to Julia Marlowe Taber.

COMING REVIVALS AT DALY'S.

Augustin Daly will continue at his theatre the remarkable series of revivals begun at the holidays. Next week The School for Scandal is promised with Ada Rehan as Lady Teazle, Edwin Varrey as Sir Peter, George Clarke as Joseph Surface, Charles Richman as Charles Surface, Mrs. G. H. Gilbert as Mrs. Candour, Marie St. John as Lady Sneerwell, William Owen as Sir Oliver, Herbert Gresham as Sir Benjamin, and Sidney Herbert as Crabtree. As Sir Harry Bumper, Frank Rushworth, who came to this country to play in La Poupée at the Lyric, will make his debut with Mr. Daly's company. Revivals will follow of Much Ado About Nothing and London Assurance, and then will come a week of Pinero plays, offering The Squire and The Magistrate. The series will end with the presentation of The Merchant of Venice, for the first time by Mr. Daly's company, Miss Rehan appearing as Portia, and Sidney Herbert, probably, as Shylock.

MAURICE GRAU RETURNS.

Maurice Grau arrived in New York from Europe on the *Lucania* last Sunday. He announced that his engagements for the opera company that is to appear at the Metropolitan Opera House next season are practically complete.

The company will comprise Mesdames Calvé, Eames, Schumann, Hemk, Mantelli, Meisslinger, Mlle. Banermeister, Jean de Reszke, Edouard de Reszke, and Messrs. Van Dyck, Saleza, Saligniac, Plançon, Campanari, Bispham, and Albers. The conductors will be Anton Seidl and Signor Mancinelli.

The season is to open on Nov. 7 in Chicago. The New York season will not begin till early in December. Mr. Grau added that negotiations are pending to secure the services of Madame Nordica and Madame Melba for next season. He will return to Europe in about two weeks.

MORE ABOUT SEAL SKINS IN CANADA.

Louis Miller, business representative of The Sunshine of Paradise Alley, has written as follows: "A recent article in THE MIRROR said that the United States authorities burned all seal skins that came over the line from Canada. There is no foundation in fact for such a statement, and it is misleading. If the possessors of anything in the seal skin line—coats, capes, muffs or gloves—will have such articles duly registered by the custom house officials on this side of the line they will obtain a certificate which, on recrossing the line, is to be delivered to the United States customs officials. That's all there is to it. Just say this and do away with the impression that has taken hold of nearly everybody in our line."

MR. SIRE'S SLEIGHING PARTY.

H. B. Sire, proprietor of the Bijou Theatre, gave a sleigh ride last Wednesday night to May Irwin and her company. The merry expedition set sail from the Bijou after the performance and were driven, in a big four-horse sleigh, to McGown's Pass Tavern, in Central Park, where supper was served. Besides the host and Miss Irwin, the party included Alice Johnson, Marion Giroux, Jane Burby, Gussie Hart, Julia Baird, Marcia Treadwell, Edyth Totten, Leander Sire, Rudolph Aronson, E. Rosenbaum, Charles J. Gaul, William Burress, Ignacio Martinetti, Joseph M. Sparks, Charles Jackson, Ed Mack, Roland Carter, and Ned Wayburn.

DEL CONTE OPERA COMPANY COMING EAST.

S. B. Ricaby, representing the Del Conte Italian Grand Opera company, announces that this superb organization has made a most decided artistic success in the Northwest, and will rapidly move Eastward, coming to New York for a run. The new opera by Puccini, La Bohème, for which this company owns the copyright, is pronounced by musical critics to be one of the most brilliant compositions of the century. Although first produced less than two years ago, it has been presented with great success in more than one hundred and twenty-five European cities.

SAID TO THE MIRROR.

WILLIAM HARRIS: "Rhea's business with her new play, The Empress, has been very fine indeed. The play is a decided hit, and very large audiences have been the rule."

BRENTON THORPE: "Contrary to general expectations, business in the South for first-class attractions has been unusually good. The scarcity of good attractions this season has brought about record business for the few that tempted fortune in the South. In New Orleans and through Texas my company, in Miss Francis of Yale, played to the record business for some seasons' past.'

E. G. HINEBAUGH: "Positive proof of the great value of routes in MIRROR comes to me daily. I received twenty-one requests from managers last week for time this or next season for Elsie de Tourney and her company in Joan of Arc."

H. M. CRANE: "Kindly correct a misstatement in the report from Mount Carmel in your issue of Feb. 5 in which your correspondent stated that the Crane Players had produced The Waifs of New York. Our play, The Waifs of the Streets, written by Eunice Fitch for the Ei More Sisters, is nothing like the first-mentioned play, except in similarity of title."

CHARLES LEONARD FLETCHER: "My ad this week has been productive of good results. I am convinced more than ever of the incalculable value of THE MIRROR ads. To use it, I find, makes people talk."

REFLECTIONS.

Julie Kopacsy, whose portrait appears above, is this season's prima donna of the German Opera company at the Irving Place Theatre. Before Manager Conried secured her she was the leading comic opera singer in Vienna. Her success here has been pronounced.

Judge Freedman, of the Supreme Court, entered an order last Saturday permanently restraining Samuel E. Rork from producing the comic opera Peg Woffington and compelling him to return the score and libretto to Harry B. Smith and Victor Herbert, the authors and proprietors of the opera, who had set forth in their complaint that Mr. Rork had not carried out his contract with them.

Alone in London, which will be elaborately revived with Cora Tanner in her original role, will open for a short Spring tour in March. Manager William de Shetley is now selecting a strong company.

J. Aldrich Libbey joined A Trip to Chinatown, at New Orleans on Monday, for the remainder of the season.

Nellie Lowden has been very ill since the death of her husband, Thomas Lowden, but is improving. She will remain for some time with relatives in New Orleans.

Professor and Mrs. V. C. Minnelli (Miss Gennell), of the Murray Comedy company, mourn the loss of their only child, William Francis Minnelli, who died in Chicago, of membranous croup, Jan. 28, aged two years.

While playing at St. Paul, Minn., recently in Secret Service, there were large theatre parties in honor of Margaret Mayo, who has many friends at St. Paul. She was entertained royally by them all.

The second performance of the students of the Stanhope-Wheatcroft Dramatic School takes place at Hoyt's Theatre, Feb. 24, when four one-act plays by Alice Gates Grant will be presented. The first fencing exhibition of the students of the Stanhope-Wheatcroft Dramatic School will take place next Friday afternoon, at the studio in the Holland Building.

Thomas McLarney, of the James O'Neill company, was married recently to Maude Dudley, also a professional.

Hennessy Leroyle, in Other People's Money, played the Sons of Veterans benefit at Gloversville, N. Y., Jan. 29. The affair was a huge success. The committee in charge commenced negotiations immediately for the return of Mr. Leroyle for their next annual benefit.

The Texas tour of Tennessee's Pardner was a pronounced success, despite strong opposition. The business was a compliment to the drawing power and merit of Arthur C. Alston's company.

Modjeska and her company, Chauncey Olcott and his company, the Cumberland '61 company, and Annie Russell in a sketch, will make up a matinee bill in aid of the Missionary Sisters of the Sacred Heart, at the Fifth Avenue Theatre, on Thursday. Archbishop Corrigan, Augustin Daly, and Richard Croker are among the patrons.

Frank Karrington probably will play the lead in the forthcoming New York production of the English melodrama, The Victoria Cross.

Under Sealed Orders, a new play by James W. Harkins, Jr., will have a hearing at the Lyric Theatre, Hoboken, next week, with a strong cast. Edwin Barbour will direct the rehearsals.

Wadsworth Harris, while playing at New Orleans in Madame Modjeska's company, was a guest of the Pickwick Club. At the close of the Modjeska season Mr. Harris may put on Pygmalion and Galatea for a Northwestern charity, he playing Pygmalion to the Galatea of a talented young society woman of Minneapolis.

Louisa Rosa, of A Milk White Flag, was injured on Jan. 31, at Savannah, Ga., by falling down the furnace chute of the theatre, breaking a leg.

The annual benefit of the Twelfth Night Club will occur on Feb. 18, at the Empire Theatre. Viola Allen, Annie Russell, and Alice Fischer are the committee.

Fannie Gonzalez has made a strong hit as Bata, the newsboy, in The Ladder of Life.

Four hundred Mystic Shriners saw Fanny Davenport's production of Cleopatra last Friday, at the Fifth Avenue Theatre, in honor of Noble Melbourne MacDowell.

What Happened to Jones will follow May Irwin at the Bijou on Feb. 21.

Eada Bernard Thornton was in town last week.

Helen Baird was specially engaged last Tuesday to play Madame Pilar-Morin's role in A Paris Model, at Washington, scoring a hit with only one rehearshal. Madame Pilar-Morin, who was called to New York to appear at the Astoria, resumed her role on Wednesday.

Charles Sturgess played Charles A. Bigelow's part in The French Maid last Friday at the Herald Square, Mr. Bigelow suffering with a severe cold.

C. W. Sterling, who had defrauded people at Matteawan and Port Jervis, N. Y., claiming theatrical associations which did not exist, was arrested last week at Port Jervis.

AT THE THEATRES.

Manhattan—'Way Down East.

Play in four acts by Lottie Blair Parker, elaborated by Joseph R. Grismer.

Squire Amasa Bartlett	Odell Williams
Louisa Bartlett	Mrs. Sara Stevens
David Bartlett	Howard Kyle
Kate Brewster	Minnie Dupree
Professor Sterling	George Backus
Hi Holler	Felix Haney
Anna Moore	Phœbe Davies
Lennox Sanderson	Frank Lander
Martha Perkins	Ella Hugh Wood
Reuben Whipple	Charles V. Seamon
Seth Holcomb	Bartley McCullum
Doctor Wiggins	Homer Granville
Sam	P. Merry
Jim	William Welsh
Zeke	John De Verne
Bill	S. R. Grey
Cynthia	Jane Forrest
Amelia	Caro Leigh
Betsey	Lucy De Verne
Priscilla	Louise Lehman

William A. Brady and Florence Ziegfeld, Jr., the new managers of the Manhattan Theatre, inaugurated their control of that house with the first New York production of Lottie Blair Parker's play of New England life, 'Way Down East.

On its recent presentation in Chicago the play achieved a distinct success, and there is little doubt that this success will be duplicated here. The story is strong and logical, and simply and clearly told. The environment of the play lends greatly to its strength, and gives it an attractive picturesqueness.

The scene of Way Down East is laid in a New England village. The heroine, Anna Moore, by means of a mock marriage has been betrayed by Lennox Sanderson, a rich young landowner, who has deserted her. Friendless and alone, she is given shelter at the farm house of Squire Amasa Bartlett. Between Anna and the Squire's son, David, there grows a strong and true love. David is betrothed to Kate Brewster, his cousin, and his father's pet. There is no love between the two, but it is the old Squire's desire that they should marry. David is about to break his engagement and announce his love for Anna, when a village gossip reveals the story of Anna's disgrace. The Squire orders Anna to leave his house, which she does, but before going discloses the name of her betrayer. Sanderson is at this time endeavoring to win the affection of Kate Brewster. When it is discovered that he is the author of Anna's ruin, he is unceremoniously turned out of the house. The Squire in the last act consents that his son shall marry Anna and welcomes her to his home.

Thus it is that the great question of the forgiveness of the erring woman is decided affirmatively in this case. Without going into a discussion of sexual problems, Miss Parker tells her story simply, and her characters do what in their plain, honest minds they deem to be just and right.

Too much cannot be said in praise of the company that interpreted the drama. As the heroine, Phœbe Davies played with sympathetic earnestness and force, and in the climaxes the applause she received was spontaneous and deserved. The Squire Bartlett of Odell Williams will rank with the best characterizations of its kind. Mr. Williams, both in make-up and action, truly showed the old New Englander, plain and simple, with a morality born of Puritan ancestors.

Frank Lander as Lennox Sanderson, the villain of the play, acted well and naturally. Howard Kyle was manly and pleasing as David Bartlett. George Backus, Bartley McCullum, and Felix Haney, in comedy parts, were thoroughly capable and effective. Homer Granville was satisfactory as Dr. Wiggins.

Minnie Dupree, in an ingenue role, was charming and attractive, and was particularly good in her comedy scenes with Mr. Backus. Sara Stevens gave a good character sketch of the Squire's wife, and Ella Hugh Wood was equally effective as Martha Perkins, the gossipying villager. A chorus of farm hands sang well and were a pleasing feature.

Joseph A. Grismer had "elaborated" and produced the drama, and there were many evidences of his skilled hand.

The scenery, painted by H. Logan Reid, St. John Lewis, and John H. Young, was artistic and beautiful.

The house was filled, and the audience testified to its approval by frequent applause. 'Way Down East should on its merit be a rival to The Old Homestead and Shore Acres.

Hoyt's—Oh! Susannah!

Farce-comedy in three acts by Mark Ambient, A. Attwood and R. Vann. Produced Feb. 7.

John Shephard	Fritz Williams
Mr. Plant	Robert Cotton
Andrew Merry, R. N.	Frank Doane
Hon. Waverly Vane	Alfred Hickman
Tupper	Jessie Busley
Susannah Shephard	Marion Lester
Flora	Maude Harrison
Ruby	May Wood
Pearl	Blanche Burton
Mrs. O'Hara	Maggie Fielding
Aurora	Josephine Hall

At Hoyt's Theatre a large audience, chiefly composed of players, newspaper men, and managers, assembled last evening to see the first production here of a play extensively advertised as "Charles Frohman's New Comedy, Oh! Susannah!" but which, as appeared by the programme, owed its authorship to Mark Ambient, A. Attwood, and R. Vann. The play has achieved considerable success in England through the efforts of Louie Freear, an actress who, by all accounts, is one of inspired genius. The fact that Oh! Susanah! has been suffered to run for some time in London would seem to indicate that Miss Freear's genius is capable of nothing short of miracles.

The stupid brand of humor afforded by the farce may appeal somehow to the English mind, but even this seems impossible. At any rate, it is not of the kind to regale a healthy American intellect, nor may it ever hope to score by means of originality or uniqueness. The story unfolded is something as follows:

The farce has for its *locale* Pimlico, England, where John Shephard, a young doctor, slender of purse, and just starting his practice, has hired lodgings. He has been married secretly to Flora Warner, whose extreme love for him is equaled by her jealousy. Shephard is the heir to a large fortune, which fact has been discovered by Mr. Plant, of Southsea, a solicitor with two marriageable daughters, yclept Ruby and Pearl. With visions of a wealthy son-in-law in his mind, the solicitor brings his daughters to Pimlico, certain that one of them will capture the young doctor. Ruby and Pearl, however, have bestowed their affections elsewhere, the lucky recipients thereof being Lieutenant Andrew Merry and the Honorable Waverly Vane.

At the time when the designing solicitor and his daughters call upon him Shephard is anticipating a visit from a wealthy and eccentric aunt, Miss Susannah Shephard, whose fortune her nephew expects to inherit. Lieutenant Merry, a joker of the "practical" species, learns of the coming of Susannah, and decides to perpetrate a joke on the doctor by personating the aunt himself. His scheme is overheard by Shephard, who resolves not to be hoaxed, and when the real Susannah appears shortly after she is kicked down stairs forthwith. Anon enters Merry, who is received with affectionate regard as the original Susannah. In the meanwhile more trouble has been brewing for Shephard, as his wife has arrived and has overheard Plant telling of John's love for one of his daughters, and, her jealousy aroused, at once leaves her husband.

Finally the complications are cleared away. Merry's deception is discovered, and Susannah herself has her indignation appeased by explanations. Shephard allays the suspicions of his wife, and makes public the fact of his marriage. Ruby and Pearl win their father's consent to their marriage with the men of their choice.

Farce-comedies offering less of plot than does Oh! Susannah! have enjoyed long and honored careers, but this has been because they offered bright lines and humorous situations. Oh! Susannah! avoids these matters with a persistence that amounts almost to exclusion. The single laughable situation is but a perversion of an old one, and utterly lacks the necessary element of surprise. The few amusing lines are so far apart that one forgets how to laugh between times. The main idea, if it may be dignified by such a name, is, of course, archaic, and one's mind is filled with tearful remembrance of Charley's Aunt, of Miss Francis of Yale, and such female impersonation plays, not forgetting a long, venerable line of other works.

Oh! Susannah! had it improved upon these, might have been welcomed, but it debases its own theme. Profanity punctuates almost every other line, the straining for suggestive jokes is offensively evident, and the atmosphere of the office of the gynechologist, with its operating couch and its surgical instruments, is more intolerable than was A Milk White Flag before the hearse was omitted. Oh! Susannah! is not only weak, but positively bad. And the character presumably introduced to supply the acme of humor, a lovelorn but abominably greasy slavey, may never claim the admiration of tidy-minded persons.

The players strove valiantly through it all. Fritz Williams was bravely wretched as the troubled doctor. Josephine Hall was truly effective, often pathetic and amusing, whenever opportunity appeared, as the luckless and slovenly slavey. Maude Harrison was a charming Flora; Jessie Busley, a capital office boy; May Wood and Blanche Burton were pretty ingenues; Maggie Fielding was admirable as the doctor's landlady; and Marion Lester was excellent as his maiden aunt. Robert Cotton gave a capital sketch of a sere and yellow solicitor with ambition to appear youthful; Frank Doane was conscientiously energetic as Merry, who did the female impersonation; and Alfred Hickman was thoroughly artistic as a pale and timid younger son.

The single scene, the doctor's office, was appropriately uninviting, and the stage management, mainly devoted to knocking off hats, spilling hot water and throwing books, was equal to the occasion.

Fifth Avenue—Mary Stuart.

Tragedy by Friederich Schiller. Adapted from the German by Lewis Winfield. Revived Feb. 7.

Mary Stuart	Modjeska
Elizabeth	Anna Proctor
Robert Dudley	Lester Lonergan
George Talbot	George S. Spencer
Lord Berleigh	John Malone
Earl of Kent	George Sylvester
Sir Amias Paulet	Wadsworth Harris
Sir Edward Mortimer	Joseph Haworth
Sir Andrew Melville	James M. Ward
Burgoyne	W. William Wilson
Officer of the Guard	David Ward
Hannah Kennedy	Mrs. H. E. Sargent
Page	Maud Northam
Margaret Kyrle	Anna Daly

The return of Madame Modjeska to the New York stage is an event that will afford a great deal of gratification to theatregoers who are in full sympathy with the higher forms of dramatic art, especially when interpreted by this admirable actress. Her return to the metropolis is none the less welcome because it was unexpected. Indeed, when the announcement was made, at the conclusion of her engagement at the Garrick Theatre several seasons ago, that Madame Modjeska might never again appear in New York, her numerous admirers felt a sense of personal loss. The American stage can ill afford to lose such a sterling artist at the present time, when commercial speculators are producing plays of the vilest description, and classic drama is utterly neglected, except by Augustin Daly and a few other managers of the better class.

Mary Stuart has always been one of Madame Modjeska's most captivating roles. It is a role in which she has no rival to-day on the English speaking stage. Risteri and Janauschek were wont to rouse their audiences to a high pitch of enthusiasm in the great dramatic climax of the third act, but neither of them ever approached Modjeska in womanly charm, sympathetic tenderness and exquisite grace, which are the dominant characters in her portrayal of the Scotch Queen.

These striking traits of her acting were again in artistic evidence at the Fifth Avenue Theatre last evening. Her Mary Stuart is not a tragedy queen, but the enticing and lovable queen that Schiller intended her to be, standing forth in strong contrast to the selfish and repellant disposition of Elizabeth.

Madame Modjeska's aristocratic bearing lent additional realism to her royal impersonation. While she never descended to anything akin to ranting, her denunciation of Elizabeth in the meeting of the two Queens was strongly dramatic. In giving vent to Mary's outraged feelings after vainly humbling her pride to kneel to Elizabeth in quest of a reconciliation, Madame Modjeska again demonstrated the telling effectiveness and the exquisite refinement of her histrionic methods. The large audience applauded her throughout the performance with great enthusiasm.

Joseph Haworth was seen to advantage as Sir Edward Mortimer, and his acting at times gave evidence of exceptional power. Anna Proctor was an excellent selection for the role of Elizabeth.

Lester Lonergan as Robert Dudley, George S. Spencer as George Talbot, John Malone as Lord Burleigh, and George Sylvester as the Earl of Kent, and Wadsworth Harris as Sir Amias Paulet, all gave good support.

Madame Modjeska's engagement is limited to twelve nights' performances and four matinees. The current week will be devoted entirely to Mary Stuart. Next week she is to appear in Measure for Measure, Magda, Camille, and Macbeth.

Daly's—The Country Girl.

Comedy in three acts by David Garrick from a play by William Wycherly. Revived Feb. 1.

Jack Moody	Edwin Varrey
Ned Harcourt	Cyril Scott
Dick Belville	Charles Richman
Sparkish	Herbert Gresham
Old Will	Paul McAllister
Robin	George Wharnock
Alithea	Mabel Roebuck
Lucy	Catherine Lewis
Peggy Thrift	Ada Rehan

Preceded by a farce in one act adapted by Sidney Rosenfeld from the French of Edmond Pailleron.

SUBTLETIES OF JEALOUSY.

Paul Yerance	Charles Richman
Henriette	Irene Perry
A Physician	William Haseltine
Nell Yerance	Ada Rehan

Augustin Daly continued last week his season of old comedy revivals, putting on, for the first time in nine years, his own arrangement of David Garrick's The Country Girl, which, in turn, had been adapted from William Wycherly's most enduring play, The Country Wife. Daly's Theatre was crowded upon the occasion of this revival, when Ada Rehan reappeared in her delightful impersonation of the guileless hoyden, Peggy Thrift.

Miss Rehan's extensive repertoire offers no character more delightful than is Peggy, nor do her manifold talents find in any role more grateful expression than in the quaint frocks and the wonderful breeches of Wycherly's highly improbable but none the less captivating heroine. The portraits of simple girlhood, of thoughtlessly daring youth, and, anon, of dawning womanhood are so charmingly drawn by Miss Rehan that one must almost wish that there had been written a hundred other such roles for her to play, and yet these thoughts will be gone, one knows, when she lends her art to another sort of impersonation. The contemporary stage may know few scenes as enjoyable as Peggy's letter-writing, or Peggy's outing in the park, or Peggy's defiance of her timeworn guardian, as Ada Rehan pictures them.

Nor may it ever see a quainter homily upon the restriction of the young idea than is preached by this rare old comedy, which, however intolerable it may have been in the original form, is a feast of true humor and honest reason in its present mold.

Charles Richman was happy and debonair as the dashing Dick, and Edwin Varrey was capital as the crusty Jack. Cyril Scott, as Ned Harcourt, proved again that he is a most excellent light comedian; Herbert Gresham was typical as that arrant coxcomb, Sparkish; Mabel Roebuck was a pretty and able Alithea, and Catherine Lewis was delightful as the pert Lucy. Paul McAllister and George Wharnock were capable as men servants.

The comedy was preceded by a trifling farce, Subtleties of Jealousy, adapted by Sidney Rosenfeld from the French of Edmond Pailleron. It recited the little scheme of a jealous wife to entrap her unsuspecting husband, the failure of the scheme through his cousin's intervention, and the ultimate penitence of the fair schemer. There were many clever lines in the play, and it was excellently enacted by Ada Rehan as the wife, Charles Richman as the husband, Irene Perry as the cousin, and William Haseltine as the family physician.

Both plays were beautifully mounted.

Third Avenue—Who Is Who.

Farce comedy in three acts. Produced Feb. 7.

Jack Hartland	Joe Kelly
Peter von Baumbach	Charles A. Mason
Jeff Barclay	G. P. Evans
Tony Tracey	Eddie Giguere
Dennis O'Dowd	Johnnie LeFevre
Willie	J. Ed. Goggin
John	Charles Davis
Mabel von Baumbach	Annie Dacre
Tillie Coombs	Blanche Boyer
Mrs. Martha Sackett	Fanny Denham-Rouse
Angelica	Georgie Tompkins
Coral	Eva Randolph
Lillie	May Whiting
Violet	Lillian Whiting
Daisy	Belle Tufts

Kelly and Mason presented their farce-comedy, Who Is Who, for the first time in New York last evening. A large audience of fun-lovers was on hand to greet this popular team, and testified to their appreciation of the efforts of the performers by continuous laughter and applause.

Who Is Who contains a real plot, and the story increases in interest with each succeeding act. Jack Hartland (Mr. Kelly) is a young lawyer without clients. He invents a partner whom he calls Nemo. Nemo is charged with all sorts of crimes, and the efforts to find him form the basis of the fun making.

Peter Van Baumbach (Mr. Mason) is the father of the girl with whom Hartland is in love. He is a robust German, and helps considerably in complicating the funny entanglements. The fun is fast and furious from start to finish. Kelly and Mason have the principal part of the work on their shoulders, and they carried off the honors, with Fanny Denham-Rouse a close second.

Of course, no piece of this kind would be complete without specialties, and the managers, E. D. Stair and Joseph Nicolai, deserve great credit for having engaged such excellent talent as Giguere and Boyer, "the comedy duo par excellence;" Goggin and Davis, the comedy acrobats; Tompkins and Tufts, operatic duettists, and the Whiting Sisters, cornetists. Kelly and Mason also contributed their funny specialty; which, of course, scores a hit. Other good features are a song and dance by eight good-looking girls, called "Flirting With the Man In the Moon," "The Race Track Girls," and "The Dutch Saengerfest."

Who Is Who, taken altogether, is a good, lively rollicking entertainment, and it ought to break the laughing record at the Third Avenue Theatre this week.

American—Martha.

Martha was the Castle Square company's offering at the American Theatre last evening. The presentation of Flotow's delightful work marked the fiftieth performance of this excellent organization in New York. Little silver trays were distributed to commemorate the event.

Grace Golden was in excellent voice and sang the rather florid music of Lady Harriet very prettily. This was one of Patti's favorite roles, and her wonderful rendition of the part is a delightful memory. It is perhaps the most ambitious effort that Miss Golden has essayed and she acquitted herself admirably. The Nancy of Lizzie Macnichol was a very good performance, and Charles O. Bassett gave an effective rendition of Lionel. E. N. Knight as Lord Tristan Mikleford, and William Stewart as Plunkett were both excellent. John Reed was the Sheriff.

The opera was beautifully costumed and new scenery provided delightfully effective settings.

An interesting programme is announced for next week. Gilbert and Sullivan's Pinafore, preceded by Cavalleria Rusticana, will be given.

The crowd in the lobby of the theatre before the performance was so great that it was necessary to call out the police reserves from the West Forty-seventh Street Station to maintain order.

Star—The Great Train Robbery.

Large audiences are the rule at the Star Theatre this season, and this was the case last evening, when The Great Train Robbery, under the management of Davis and Keogh, opened for a week's run.

The melodrama is by Scott Marble, and has its scene laid in the far West, and reeks with excitement. The scenic effects are marvels of stage mechanism, and were executed without a hitch.

The principal roles in the drama are acted well by Frederick and Theodore De Vere, George Robinson, Thomas J. Quinn, Florence Lytelle, Kittie Wolf, and Annie Phelps Jackson.

The specialties of Charles Robinson were encored heartily, as were those of Frank Sullivan and Carl Stewart.

A band of real Indians were a feature of the performance.

People's—Herrmann the Great Company.

Herrmann the Great company, consisting of Leon and Adelaide Herrmann in magic, illusion, and spectacular display, is the attraction at the People's Theatre this week.

Leon Herrmann is a worthy successor of his uncle Alexander, and deserves the popularity and success which his uncle so long enjoyed. In addition to a number of feats of sleight of hand, in which young Herrmann is particularly adept, a number of startling mechanical illusions add to the entertainment.

Adelaide Herrmann's dances with light effects were enjoyed by the large audience, as was shown by the frequent and hearty applause. Madame Herrmann's new dances proved as pleasing as any in her repertoire.

At Other Houses.

BROADWAY.—The success of The Highwayman continues almost unprecedented.

BIJOU.—The Swell Miss Fitzwell is nearing the end of her successful run here.

HERALD SQUARE.—The French Maid will disport herself for but two weeks more.

METROPOLIS.—Hi Henry's Minstrels will draw heavily here.

IRVING PLACE.—Die Brueder, a comedy by Paul Lindau, was produced last evening.

Other bills: Academy, The White Heather; Casino, The Telephone Girl; Columbus, In Gay New York; Empire, The Conquerors; Fourteenth Street, Sweet Inniscarra; Garrick, The Little Minister; Grand Opera House, Cumberland '61; Harlem Opera House, Heartsease; Knickerbocker, A Virginia Courtship; Lyceum, The Tree of Knowledge; Metropolitan Opera House, grand opera; Wallack's, The Girl from Paris.

MUSICAL NOTES.

A large audience enjoyed the "pop" concert at the Metropolitan Opera House last Sunday evening. Rossini's "Stabat Mater" was rendered by Madame Nordica, Gertrude May Stein, Herr Rothmuhl, Herr Fischer, and the full chorus of the opera company. Madame Nordica, in the course of the evening, sang a solo from "La Reine de Saba." Signor Bomboni conducted the orchestra.

The second concert given this season at the German Liederkranz drew a large audience last Sunday evening. Emma Juch and Henri Marteau were the soloists. The programme comprised selections from Heinrich Zollner's musical comedy, Das Holzerne Schwerott, under the direction of the composer.

Henry N. Markert, a member of the Beethoven Maennerchor, fell dead last Sunday evening at the hall of the society, 10 Fifth Street, New York city. He was sixty-nine years of age, and for thirty years had been writing songs for their midwinter carnival. The song that he introduced at their carnival "sitzung" last Sunday was rapturously applauded, and after a short speech of thanks the old gentleman was so overcome by the excitement of the occasion that it caused his death from heart disease.

A series of morning concerts by Seidl's Orchestra was inaugurated last Thursday at the Astoria. Maud Powell was the soloist.

Franz Rummel reappeared at Chickering Hall last Tuesday evening at a Seidl concert, after four years' absence in Europe.

Josef Hofmann will give four piano recitals at Carnegie Hall in March.

ENGAGEMENTS.

Marguerite Sylva, for a leading role in Monte Carlo, E. E. Rice's coming production. Miss Sylva will withdraw from the cast of The French Maid next Saturday, and will be succeeded by Ollie Redpath.

W. D. Stone, Percy Bowles, James McCurdy, Thomas McGrath, Pickering Brown, Marie Haines, Grace Vaughn, Charlotte Severson, and Jessie Lansing, for A Night Off, which will open its tour in Richmond, Va., Feb. 21.

FOREIGN NOTES.

Yvette Guilbert has been meeting with great success in Algiers. She has been writing home very interesting letters to one of the most prominent of French dailies.

Madame Emma Nevada has returned to Paris after a successful season of opera in Naples, where the reception accorded the American soprano was most flattering.

The poets, litterateurs, and painters born in the south of France, and particularly in the department of the Aveyron, have banded together under the name of "Les Cigaliers" for monthly festivities. Emma Calvé was the guest of honor at the latest dinner of the society. She was royally toasted, and Benjamin Constant, one of France's greatest painters, made a speech in which he recited the admirable qualities of the great singer and dwelt on her willingness to originate new parts, an uncommon trait in prima donnas. Calvé is to be seen the forthcoming season in London as Sapho, Marguerite, and also as Marguerita in Mefistofele.

The number of performances of La Ville Morte by d'Annunzio will be restricted at the Rennaissance, as important contracts calling for Sarah Bernhardt's performances abroad do not permit a longer run of the play.

LATEST LONDON GOSSIP.

Beerbohm Tree's Revival of Julius Cæsar—Clement Scott Has Not Resigned.

(Special Correspondence of The Mirror.)

LONDON, Jan. 29.

The late lamented Mr. W. Shakespeare, Gent, was undoubtedly an author-actor-manager who "knew his bithness," as the Hebrew lad said. It is also not improbable that in writing his

EDWARD LEDGER.

three dozen or so promising plays he was not without an eye to the possibilities some of them gave for splendid mounting, although there was not much of that sort of thing in his days. But I take leave to doubt whether even he, William Shakespeare (or Francis Bacon—according to the cryptogrammatical point of view), ever had the slightest notion how his tragedy yclept Julius Cæsar would come to be mounted some three hundred years after the play's inception, as it was mounted by Beerbohm Tree at Her Majesty's Theatre last Saturday night.

At the end of the tragedy, which end did not arrive till Sunday morning was well under way, Tree, who was heartily called in spite of the lateness or rather earliness of the hour, hinted that Rome was not built in a day—which, let me assure you, is strictly accurate. But neither methinks were the marvelous costumes nor the most realistic crowd of supers arranged and drilled in any like period of time.

Although the author of Julius Cæsar has assured us that "the play's the thing," the chief thing this time would appear to be the aforesaid magnificent mise-en-scene. Well, to be candid, it is, and having been provided by Alma Tadema, R. A., this mise-en-scene is as you might expect, crowded with color and realistic details of Life as she was lived in ancient Rome. The scenes representing a Public Place, with its marvelous arch spanning the entire stage, Brutus' orchard, the Senate House, and the Forum, have as picturesque sets never been equaled on any stage. The dresses also are dreams of classic beauty, especially those allotted to Calpurnia and Portia, impersonated respectively by the handsome and majestic Lily Hanbury, and the beautiful but smaller Evelyn Millard. Tree's own dresses for Marc Antony are also very handsome, especially his Roman general's uniform. In short, in this connection, Tree's latest Shakespearean venture is already the talk of London.

As to the play, Tree, adopting the habit now common among leading actor-managers, a proceeding, however, not altogether uncommon before his time, has prepared his very own version. This version on this first night did not pan out quite so satisfactorily as might have been wished, for the first of the three acts into which he had carved the play took nearly two hours in representation, thereby beating the record which had till then been held by the third act of Caste, which, as you will remember, plays an hour and twenty minutes. Moreover, in other respects the new Julius Cæsar so dragged its slow length along, like the wounded snake in Mr. Pope's Alexandrine, that it was almost half past twelve on Sunday morning when the curtain fell.

Owing to this thusness and the obvious need for rearrangements of the scenes, and in consequence also of Tree being unable to do himself justice as the wily Marc, by reason of having worn out his voice at rehearsals, it will be necessary for many of us to revisit and repronounce upon this production a little later. Meanwhile I may tell you, however, that Tree seems to have absorbed a deeply thought-out and striking new "reading" of this some time dissolute and oratorically artful Marc. Also the said Tree has contrived, accidentally or otherwise, that in his arrangement of the play the said Marc comes out as nearly as possible the leading part. But this by the way.

Under the circumstances perhaps the two most striking impersonations in the piece were Lewis Waller's Brutus and young Franklyn McLeay's Cassius. Both are carefully studied and vigorously worked out with, if anything, the accent on the Cassius. Louis Calvert, who has largely aided Tree in this splendid production, is a solid and effective representative of the envious Casca, who so largely assisted in making rents in poor old J. Cæsar's toga. The said Cæsar, who as one of your own poets has assured us, was married twice before he was twenty, and many times after, and who could dictate to six secretaries at once, at the same time making his memoirs, is characteristically played by Charles Fulton, to whom Nature, probably foreseeing that the need would arise, has given a nose in every way built for the part. It only remains to add that the accomplished and sometimes powerful Mrs. Tree contents herself with the tiny part of Brutus' boy servant Lucius, in which character she looks charming, and charmingly sings the "introduced" song "Orpheus with His Lute," as set by Sir Arthur Savoy Sullivan.

Immediately after the production of Julius Cæsar it was reported all over the papers that the wonderful mob of supers that Tree had engaged had struck en masse just before the raising of the curtain. As is not unusual with such cases, the report turned out to be a lie. There had been no trouble whatever. Speaking of lies, some few purveyors of that kind of article had during the last few days been going about asserting that Oscar Barrett's pantomime had signally failed, and that the notice was up, whereupon Barrett offered a reward of £100 for the discovery of the original liar, and has in sundry other ways set the hounds of the law upon the track.

We are in for some more Shakespeare, for apart from George Alexander's impending production of Much Ado About Nothing, at the St. James', Sir Henry Irving announces a three-night-per-week revival of The Merchant of Venice at the Lyceum, where Peter the Great has failed to attract in spite of its many powerful scenes and its many opportunities for Irving to show his acting form. Thus the fear which I expressed in my remarks to you that the play, though strong, was too gruesome to be a financial success, has been all too soon verified. With The Merchant of Venice, Irving will also put up that good old money drawer, The Bells, and Conan Doyle's little drama, A Story of Waterloo. At Easter or thereabouts, Sir H. will submit a new play written for him by R. S. Hichens, the novelist, and H. T. Traill, one of the literary lights of the *Daily Telegraph*, to which paper Clement Scott has *not* yet returned, despite sundry rumors to the contrary. Also it is untrue that he has tendered his resignation to the *D. T.*, and that it has been accepted. I happen to know on the best authority that London will presently hear of Clement, who has lately been away for the benefit of his health, and that the hearing is likely to arouse considerable interest. Meanwhile it is to-day rumored that the poem writing, novel writing, play writing, and very much letter writing Robert Buchanan, is about to "commence dramatic critic," as *Mr. Spectator* would say.

The aforesaid Sir Henry, who is to respond for the drama at the Playgoers' Clubbers Fourteenth annual dinner a fortnight hence, presided on Monday at the annual meeting of the Actors' Benevolent Fund. In the course of his remarks the good knight not only gently but firmly reproached his many fellow players for their apparent plentiful lack of interest in the fund, but also let fall some strong words of warning as to the new crop of would-be blackmailers who, since the brutal murder of poor Terriss, seek to extract money from members of the fund and others by means of threats epistolary and otherwise. Since the wretched Arthur Prince was safely stowed away a couple more of these gentry have also been arrested, and one of them looks like getting it very warm. I think you may safely assume that before these lines reach your city certain of our Sherlock Holmeses will have captured some few others who have also sought to terrorize managers, etc. Anyhow, we have some very sharp fellows on the watch for them, and when caught I don't think they need expect much consideration at the hands of the law.

Two plays, not unknown to you, finish their London run forthwith—namely, A Happy Life, which quits the Duke of York's to-night, and Never Again, which will be shunted from the Vaudeville next Saturday to make room for The French Maid, which has to leave Terry's in order to allow Edward Terry to return to his own theatre to produce a new comedy written by Stuart Ogilvie and entitled The White Knight.

From the latest tidings which have reached me, I gather that Mrs. Potter and Kyrle Bellew will ere long substitute The Lady of Lyons for Charlotte Corday, at the Adelphi. That a big managerial change may anon take place in connection with this theatre. That Charles Hawtrey will about Easter exchange H. V. Esmond's play, One Summer's Day, for a new comedy by Richard Claude Carton. And that Beerbohm Tree has just decided that his next production shall be the aforesaid Esmond's new modern comedy entitled My Lady Virtue. Herein may ye see a kind of tit for tatness, for while Esmond's first named play is presently to be withdrawn from the Comedy, Carton's Tree of Knowledge will even earlier than that be cut down at the St. James.

Herewith is a capital likeness of my old friend, Edward Ledger, the proprietor of the London *Era*, a paper which is known to histrions doubtless all over what Mr. Micawber would call The Habitable Globe. So deeply is the *Era* pored over for its technical and other information that it has come to be known as the "Actor's Bible." Although, like many another journal, however carefully worked, it is not infallible, yet no one can deny that under the surveillance of Ledger, who spares no expense, the *Era* has journalistically improved year by year and is therefore, as the song says, "Handy to have in the House."

GAWAIN.

HACKETT AND MISS OPP TO STAR.

James K. Hackett will star next season in The Tree of Knowledge and other plays, under management of Daniel Frohman. The tour will begin in October, and the new star will be supported by a representative company, possibly including Mrs. Hackett (Mary Mannering). Mr. Hackett, who has quite recovered his health, took a trip to the northern part of the State last week, but has returned to appear at the special matinee of The Princess and the Butterfly at the Lyceum Theatre to-day (Tuesday). He will go with the Lyceum company upon their regular Summer tour. After next season it is understood that Daniel Frohman will star also Julie Opp, who will be supported by her husband, Robert Lorraine, now playing in London. Mr. Lorraine is said to be known as "the handsomest actor on the English stage."

COMPANIES CLOSING.

The following closings were reported yesterday: Joseph Murphy and Ralph Bell on Feb. 5, and Fallen Among Thieves on Feb. 12. The last-named and other companies under direction of Davis and Keogh will soon close because the managers believe that their present plays have been worked out, and they wish to secure a new list of attractions.

The stock company at the Park Theatre, Brooklyn, will close on Feb. 19, the members having been notified. The house will return, on Feb. 21, to its former combination policy.

George W. Monroe's A Happy Little Home company have received their two weeks' notice, although business is said to have been good.

OWNERSHIP OF McVICKER'S THEATRE.

The trust deed recently filed in Chicago for $54,068 48 was, it is said, for the purpose of obtaining the stock in McVicker's Theatre held by Lotta Crabtree and Joseph Jefferson. By this deed Mrs. McVicker has become sole owner of the theatre, which formerly was controlled by a stock company at a capitalization of $500,000. Of this amount Mrs. McVicker held $425,000, Joseph Jefferson $10,000, Lotta Crabtree $40,000, and Mrs. Brooks $8,000. By the purchase of the latter interests Mrs. McVicker becomes the owner of $484,000 of the capital stock of the company. The remaining $16,000 is principally held by friends of Mrs. McVicker, associated with her in the theatre management.

THE MATHEWS AND BULGER CASE.

An advertisement in THE MIRROR has announced that Mathews and Bulger had contracted to star for five years under management of Will J. Block. Mathews and Bulger made the following statement last week at Toledo: "We have signed a contract for a term of years with Jacob Litt and will continue our starring tour under his management. We have entered into no agreement with any other person or persons, either verbally or in writing."

To a MIRROR man, Will J. Block said yesterday: "After conversations with Mathews and Bulger, and requests from them to forward contracts by which I should manage them for five years, I informed them that contracts would be sent to them at Portland, Ore. I have their telegram saying: 'Will sign contract upon its receipt.' Since the documents were sent to Portland, I have heard nothing further and, upon a lawyer's assurance that the telegram quoted was conclusive, I have made announcement and have undertaken bookings. But if Mr. Litt has an agreement antedating my telegram, I am ready to concede that his claim is first."

Manager Miller, with Mathews and Bulger, has reported to the office of Jacob Litt that the comedians had expected that a prominent New York manager would be interested in Mr. Block's proposition and that, upon learning to the contrary, they decided to cease negotiations.

THE STAGE-MANAGER REFUSED.

During the absence last week of Manager Charles P. Salisbury, from Syracuse, Grace Lamkin, of his stock company, now playing at the Bastable Theatre, demanded that the stage-manager should give her the part of Lelia in A Social Highwayman, which was to have been played by Frances Drake, who was ill.

Mr. Baker, the stage-manager, refused to consent to this, on the ground that it would necessitate two understudies in the company, and he gave the part to Cora Folsom, who has been acting small parts in the company this season. Thereupon Miss Lamkin threw up her own role, and Mr. Baker was compelled to seek an actress to go in for the Duchess of Clayborough in two hours. He secured Mrs. G. J. West, a local amateur, with the result that a satisfactory performance was given on Wednesday night. The house had been sold out to the Highland Athletic Club.

Miss Drake has recovered from her illness, and this week is playing Fifi in All the Comforts of Home.

"Miss Lamkin's action," says Mr. Salisbury, "was in my opinion most unprofessional and entirely unwarranted. She has always been treated courteously by me, and has always received her salary promptly—indeed, generally in advance."

DOINGS OF THE P. W. L.

The February Literary Day at the Professional Woman's League yesterday was directed by Mrs. Belle Gray Taylor. The entertainment was called "Uncut Leaves," and consisted solely of the work of League members. A paper was read on "Enthusiasm vs. Fanaticism," by Miss Louise Muldener. There was a monologue entitled "Put to the Test," by May Isabel Fisk. Poems were read by Sara A. Palmer and Florence Folsom. The "Story of a New England Funeral" was told by Mrs. S. M. Cory, and songs were sung by Mary Palmer Ivy, and by Mrs. Helene Livingston Coulter. There was a large attendance, and the afternoon proved most enjoyable.

Next Monday the League will hold its annual election, and the following Monday will be the February Dramatic Day, the programme for which is under the direction of Mrs. Emma Sheridan Frye.

A STRANGE CASE AT LEADVILLE.

Harry Hynes while playing recently at Leadville, Col., learned that the body of C. Franklin, who died of pneumonia there more than a year ago, still lies unclaimed in the vault of an undertaker's establishment, kept by Coroner Nelson. The dead man, it appears, was in advance of Steve Brodie, who paid the undertaker's bill and promised to notify the relatives of the deceased. No instructions, nor any information has reached the undertaker. Mr. Hynes has notified the Actors' Fund, and has written to THE MIRROR in the hope that by these means news of the whereabouts of the body may reach those interested.

ATLANTIC CITY ACADEMY BURNED.

The Academy of Music and several neighboring buildings at Atlantic City, N. J., were burned yesterday morning, involving a loss of $30,000. The fire originated in a confectionery shop, and a defect in alarm signals delayed the fire department. The Academy of Music was burned six years ago, but, being rebuilt, was controlled for some time by Young and McShea, who had parted with their interest to Joseph Fralinger a few days ago. Manager Fralinger, who was in New York, left at once for Atlantic City upon learning of the fire.

A NEW STOCK COMPANY.

A new stock company has been organized to play the Queen's Theatre, Montreal, and will open there on Feb. 21. A repertoire of standard plays will be presented, including In Spite of All, The Amazons, The Banker's Daughter, Lord Chumley, Sweet Lavender, and The Fatal Card. The company's roster is as follows: W. H. Wright, manager; Sedley Brown, stage-manager; William Harkins, Harold Hartsell, A. C. Deltwyn, Stephen Wright, John C. Ince, Thomas Ince, Beryl Hope, Una Abell, Dickie Delaro, and Clara Knott.

AMONG THE DRAMATISTS.

C. R. Gardiner has a circular giving a synopsis of "Faithful to the Last, by E. Wilbur Fernald," which Mr. Gardiner identifies as an outline of a pirated edition of Bartley Campbell's Fate, some time stolen under title of Rose Cottage. Mr. Gardiner will prosecute managers presenting the play without his permission.

Walter Fessler has completed and copyrighted a three-act spectacular extravaganza which will be given a big production next season. The cast will have ten men and thirty-five women. It is copyrighted under title of The Century Ball, or the Pipe Dream of a Bachelor.

John A. Stevens has finished a melodrama in four acts, which he has copyrighted under the title Triumph of Truth.

Johnstown (Pa.) Opera House is Johnstown's best Theatre. Good time open. Terms reasonable.

PROFESSIONAL DOINGS.

The Imperial Theatre Stock company, St. Louis, did not play Carmen last week, but continued Uncle Tom's Cabin to phenomenal business.

Fred G. Wildman, manager of the Dramatic Authors' Exchange, Chicago, discovered a company pirating John A. Stevens' Christmas Bells, in Illinois, closed them in three days, seized the manuscript and parts, returned to Chicago and leased the recovered property to the Klint and Hearn company.

It is reported that Mary Moore, leading lady of Charles Wyndham's company, London, is engaged to marry Alfred Beit, the South African millionaire.

It is said that George W. Lederer has booked The Belle of New York for production in London in April, and that The Telephone Girl will also be put on in that city in May.

James Young, the youthful tragedian, is more popular in the South than ever. The press comments on his work are very favorable.

The faculty of Dartmouth College recently appeared in a musical farce entitled A Midwinter Night's Dream.

Archie Allen opened with Richard and Canfield in My Boys, on Jan. 27.

James J. Corbett produced on January 31, at Peoria, Ill., Henry Guy Carleton's new comedy, The Adventurer. The actor-pugilist is said to have made a considerable personal success, and the play is highly commended.

Mrs. W. L. Kilpatrick, of The Old Homestead, lost recently at Philadelphia diamonds valued at $3,000, which were stolen at a hotel. A large reward was offered, and the gems were returned last week at Baltimore.

Edwin Forrest Lodge No. 2, Actors' Order of Friendship, held an enthusiastic meeting last Sunday evening, where Eben Plympton received his final degree. It was decided to give the annual entertainment of the lodge on March 13.

All the members of the stock company at the Park Theatre, Brooklyn, received two weeks' notice last Saturday.

C. J. Williams has left the Humanity company.

The body of Mrs. William Lytell, who died at Gilboa, N. Y., Jan. 30, was temporarily placed in a vault at that place last Wednesday, pending its removal to New York for interment in Evergreens Cemetery.

Elouina Oldcastle (Countess Castelvecchio) has been engaged to play with Madame Modjeska during her New York engagement.

A capital bill was offered at the annual entertainment of the Bushwick Wheelmen at Arion Hall, Brooklyn, Friday, Feb. 4, and included Charles G. Seymour, Frank Niblo, Earl and Earl, Frank Conklin, and Lillian Renner.

Mrs. Feigl's new three-act comedy, A Paris Model, produced in Washington last week, made a success of laughter. It is described as a clean comedy of modern life and manners, abounding in bright lines and built around several novel and laughable situations. Rudolph Aronson, manager of the piece, intends to bring it to New York.

Robert W. Smiley, of Elihu Spencer's company, was burned severely, at Marinette, Wis., on Feb. 1, by the explosion of a gasoline stove at which he was cleaning costumes. Mr. Smiley, it is feared, will be unable to play for several weeks.

G. Paul Smith and Willard Gorton, "The Royal Entertainers," who are now touring Montana, Idaho, and Washington, under management of Colonel G. Edwin Dunbar, have a lengthy season booked in Oregon, California, New Mexico, and Texas.

Charles Leonard Fletcher will play a return engagement at the People's Theatre next week as Baron Chevrial in A Parisian Romance, and has engaged Hattie E. Schell, Samuel M. Siedman, Charles Carter, John Wilkes, S. L. Daniel, W. T. Wetmore, W. C. Terry, E. C. Booth, Ida Roth, Julia Earle, Barbara Barron, Leila Knapp, Grace Cornish, Lily Leslie, Carrie Freeman, Emma Klein, Frances Fred, and Clarice Selden. As a curtain raiser, Jerome K. Jerome's petite romantic drama, The Violin Maker of Cremona, will be presented.

The roster of the Anderson Theatre company is as follows: Ed. Anderson, Willis F. Jackson, George L. Montserratt, Edwin Lawrence, Ben Mitchell, George E. Tilden, Helen Vaughn, Kate Watson, Mollie Adams, and Marion Knight.

Charles P. Gilmore, of Wallace and Gilmore, managers of the Richardson Theatre, Oswego, and Cortland Opera House, Cortland, N. Y., visited New York last week on business.

Edward E. Rice contemplates an early production of the English musical comedy, Monte Carlo.

Elsie de Tourney closed last week, to rehearse for her new production, Joan of Arc.

W. C. Wemyss, the veteran doorkeeper of Wallack's Theatre, who has been ill at his home in West Eighty-fourth Street, is convalescent.

The George W. Lederer company applied last week for an injunction to restrain James V. Jordan from disposing of certain bonds of the former Casino management.

Manager W. N. Adams, of the East End Theatre, Pittsburg, Pa., filed a bill in equity against William and John Calder to prevent a presentation of The Span of Life last week at the Bijou Theatre in the same city, Mr. Adams claiming to hold a contract by which the play was not to be presented this season in Pittsburg before its production at his house in March. The injunction was not granted.

John L. Stoddard having retired from the platform, the annual series of Lenten lectures at Daly's Theatre will be given by his successor, E. Burton Holmes, who has been cordially received in other cities.

Charlotte Crane fainted during the matinee performance of A Stranger in New York, at Macauley's Theatre, Louisville, Ky., last Wednesday. Mae Crossley played her part in the evening.

Hazel Wood will take out a repertoire company next season, to be known as the Hazel Wood company, under management of Scott Raymond, carrying twenty-five people, including uniformed band and orchestra.

Lawrence Shelton, of Cora Van Tassell's company, was seriously injured in the burning of the Academy of Music, Orangeburg, S. C., last Wednesday, and is in the hospital at that place.

M. Herrman has made the costumes for many of this season's leading productions. His elaborate and beautiful work has been much admired in Fanny Davenport's presentation of Joan, Nat Goodwin's Nathan Hale, and in W. H. Crane's personal costumes for A Virginia Courtship.

THE VAUDEVILLE STAGE

A VAUDEVILLE STAR.

HILDA THOMAS

Hilda Thomas is back in town from a most successful engagement at Keith's in Boston, looking as handsome as ever, and as she says, "in good health and voice." Her appearance certainly did not belie her words, when a MIRROR man called at her residence to have a chat with the merry little comedienne.

"Tell me why you left comic opera for vaudeville?" said the reporter, as a starter. "Well it was not for a greater salary or from loss of voice, for I had always received a good salary in comic opera and farce-comedy, but I found the work easy and it gave more scope for my talents. The life is much more independent: there are no rehearsals, and in vaudeville, if you are a success, you are your own boss. I was in Boston last week at Keith's for the sixth time, and my work was received better than ever, and my receptions were in the nature of ovations. There has been so much talk and gossip about my voice than it has annoyed me very much. It does seem as if people prefer to look upon the dark side of life rather than the bright side. Whenever I had a cold people would say, 'Hilda Thomas has lost her voice,' and the reports angered me terribly. It is true that for the past five years I have suffered dreadfully with bronchitis, and it has interfered with my work very much, but now I am happy to state I am completely cured; have been so for three

THE BOWERY SOUBRETTE.

months, and my voice is in splendid condition. Mr. Frank Barry, my partner, was a leader of different first-class companies on the road for several years before we joined our business interests, and our partnership started in this way: Three years ago I was playing a special engagement in a small city in Massachusetts and the orchestra was very bad. They could not play Yankee Doodle' straight, much less my songs and imitations, which are very hard to follow. Mr. Barry came on and spoke of the dreadful music the orchestra was making and I tried to tell the leader, but it did not remedy the matter, and by the latter part of the week the only musicians who were playing my songs were the leader, the drummer, and the trombone player. They had found out Mr. Barry was a leader, and thought he was doing the dictating about the music, so we came back to New York disgusted. Some kind friends suggested that I have a sketch written around the different characters I had played, and to introduce Mr. Barry's piano playing, using a piano on the stage, which idea was not original with me. I believe pianos have been used on the stage by all the great singers, and I remember of hearing my father say he heard Jenny Lind at Castle Garden, many years ago, and she had a piano accompanist on the stage, so I do not think at this stage of the game that any of us 'vaudevillians' can lay claim to having a 'corner' on using a piano in an act.

"The different characters in my little sketch are all original with me, for I don't think I ever saw any one do them before, and do not think it right to appropriate other people's ideas."

"Do you come of a theatrical family," asked THE MIRROR man.

"Oh, dear no. My father was a prosperous physician of Indianapolis before his death."

"Where did you get your idea of the Bowery Soubrette?"

"During the season I was with Frank Daniels' Little Puck company. We laid off in New York, and with some friends went down on the Bowery to see the sights. We wandered into a dime museum. It happened to be amateur night, and the character I portray on the stage is what we saw. It struck me as being so funny that I reproduced it even to the shoes, stockings, wig, hat and general make-up, at Hopkins' Theatre, Chicago, on May 24, 1895, and it has been very much talked about, for the reason that a woman hates to hide what good looks she may possess under a grotesque make-up for the sake of a laugh, and, believe me, I don't do half what we saw that amateur soubrette do in the museum, but it all goes to show how we force our way in the business."

The writer was sorry to bring the interview to a close, for he enjoyed every moment of his chat with the charming little lady, who has by her magnetism and natural talent won for herself a high place in the theatrical world.

THEATRES AND MUSIC HALLS.

Pleasure Palace.

Joseph Hart and Carrie De Mar present Mr. Hart's farce, The Quiet Mr. Gay; James Thornton delivers his original monologue and Laura Biggar appears in a new sketch called The Woman Up Stairs. The other features are Smith and Fuller, musical artists; Leonidas' cat and dog circus; Mlle. Rialta, fire dancer; Lew Bloom and Jane Cooper, comedy duo; Alburtus and Bartram, club jugglers; the McDonough Trio, acrobats; Van Leer and Barton, knockabouts; Biggar and Dreber, vocalists; the Fansons, comedy duo; Frank Cushman, black face comedian, and others.

Koster and Bial's.

Julie Mackey, the deep voiced vocalist; Lottie Collins, the English soubrette; Charmion, the sensational trapezist, and Delmore and Lee in their ladder act are the principal stars of a bill which includes Silvern and Emerie on the flying rings; Clarisse Agnew, soubrette; De Bessell, clay modeler; Reffins' trained monkeys; Ajax, contortionist; the Six Picchiani Sisters, acrobats; the Avalos, triple bar performers, and the Kurchins, upright bar artists.

Proctor's.

The much talked of and widely advertised engagement of Minnie Seligman-Cutting begins this week. Manager Brunelle has made elaborate preparations for the event, and there is every indication that he will be rewarded for his pains. The star is supported by a company of fifteen, and presents Gilbert's Comedy and Tragedy. The remainder of the bill is made up of Bert Coote and Julie Kingsley, in A Supper for Two; George Thatcher and Ed Marble, in their minstrel farce; Alice J. Shaw and her twin daughters, the Nichols Sisters, Plantation belles; the Living Pictures, the Midgeleys, in their "kid" sketch; Alf. Grant, monologist, and the Quinns in a new comedy sketch.

Keith's Union Square.

Francesca Redding, assisted by Carleton Macy, presents for the first time on any stage a new comedietta by Edmund Gervase, called The Duchess of Devonshire. The Russell Brothers, as the Irish servant girls; Caron and Herbert, the comedy acrobats; Hilda Thomas and Frank Barry in their delightful entertainment, and Montgomery and Stone, the dancers, are also among the star features. The Animated Music Sheet, with Josephine Gassman as soloist, is continued. The programme also includes Staley and Birbeck, the musical blacksmiths; the Sa Vans, equilibrists; Three Brothers Fortuni, grotesque gymnasts; Harry Parker's dogs; Adelina Rosttiano, vocalist; Mat Farnum, dancer; Le Clair and Hayes, comedians; Kurtz, juggler; Dobson and Travis, and E. J. Holland.

Tony Pastor's.

Lillian Burkhart, assisted by Caryl Wilbur, presents the comedietta Dropping a Hint. O'Brien and Havel make their reappearance here and are seen in A Newsboy's Courtship. The others are Jerome and Bell, comedy duo; Sam, Kitty, and Clara Louise Morton, in singing and dancing specialties; Evans and Vidocq, comedians; Three Martinelli Brothers, acrobats; Nellie Burt, rag-time specialist; Fransiola Sisters, change artists; the Three Harrises, in a sketch; Greve and Sanford, musical comedians; Connors and Weston, sketch team; Three Renos, grotesques; Florence Moore, vocalist, and the Prestons, comedy duo. Tony Pastor sings as usual.

Weber and Fields' Music Hall.

Pousse Cafe, with its big cast of comedians and pretty girls, is still the attractive bill here. This week's olio is furnished by the Dillon Brothers, parody singers; Lizzie B. Raymond, comedienne, and the Fremonts, comedy duo.

Harlem Music Hall.

The high grade character of the offerings here continues. John C. Fox and Katie Allen, Press Eldridge, Truly Shattuck, Marguerite Ferguson, Hodges and Launchmere, the Vilona Sisters, Walton and Doyle, Dot and Ford West, and the Abaccos are programmed this week.

THE BURLESQUE HOUSES.

MINER'S BOWERY.—Flynn and Sheridan's Big Sensation is the bill for the week.

THE LONDON.—Irwin Brothers' company are in town again for a week.

MINER'S EIGHTH AVENUE.—Fred Rider's Night Owls are perched this week on the West Side.

THE OLYMPIC.—Al. Reeves' Burlesque company are entertaining the uptown folk this week.

SAM T. JACK'S THEATRE.—The Burlesquers, with new costumes and new features, are continued. Lamont and Love, and Burt and Jordan remain in the olio, in which the newcomers are Frank Bell, Worth and Marshall, and Burke and Scott.

LAST WEEK'S BILLS.

TONY PASTOR'S.—A good all around comedy bill pleased large audiences throughout the week. Bobby Gaylor was the star, and his witticisms were received with much favor. Joe Welch returned after only one week's absence, and repeated his three ply hit with his Hebrew impersonations. He had a new parody on "Take Your Clothes and Go," which is as good as any of his old ones. On Monday he put on the Animated Yiddish Music Sheet, with "Kosher" faces instead of coons, and the idea made an immense hit. It happened, however, that a soubrette named Mamie Shepherd had one of the "only genuine" music sheets, and she complained that Welch's parody detracted from the value of her act, so, much to his regret, Mr. Welch was obliged to put his friends from Baxter street in pawn until his next date. Olga Regina, Countess von Hatzfeldt, sang "You Are a Daisy," with the assistance of some gallery warblers, and two or three other songs very pleasingly. Tom Lewis and Charles M. Ernest made a big laughing hit in their travesty on The Ticket of Leave Man, which is full of good old minstrel fun. The Midgeleys presented their "kid" sketch, and won their usual laughs. Barr and Evans, in their comedy sketch, A Welcome Visitor, kept the audience in the best of humor for twenty minutes. Miss Evans' Irish servant is very funny and Mr. Barr's tumbling rounds out the act very nicely. Mamie Shepherd sang "I Want My Lulu," with the assistance of several colored boys, who made up the animated sheet of music, and had to respond to many encores. Hayes and Bandy made one of the biggest hits on the bill with their smart dancing act. C. W. Littlefield gave his imitations as usual. He is once more kindly advised to cut out the "first cigar" imitation, which is in bad taste in a family theatre. Joseph Menchen's kinoptikon continued to attract attention with some novel pictures. The rest of the bill was made up of Roger and Belle Dolan, Louise Montrose, the Ramsey Sisters, Ada Boulden, Eddie Clark, and Charles Wieland. Tony Pastor sang every evening with much success.

PROCTOR'S.—Maurice Barrymore made his reappearance in vaudeville, presenting Augustus Thomas' one-act play, A Man of the World. It is almost a monologue for the star, and allows him to hold the centre of the stage nearly all the time. "Mr." Reilly, "Mr." Perlolat, and Marie Floyd made up the supporting company. Clifford and Huth made a hit, as they always do, with The Chappie's Call. They introduced a new finish in which they play on drums, while a small negro twirls a bâton. M. Rudinoff made his smoke pictures and his shadowgraphs and was warmly applauded. John Gourlay made his vaudeville debut, and presented a weird entertainment which he calls Alice Again. He worked very hard, but he will have to inject some new material into his act before he can make a success of it. He imitated the old time minstrel and also mimicked the affectations of a première danseuse. Josephine Sabel was all ginger when singing her coon songs. Joseph J. and Myra Davis Dowling were seen again in A Pillar of Salt. Mr. Dowling is now credited on the bills as part author. W. H. Macart and Sam Collins furnished monologues. Macart had a shade the best of the favor of the audiences, as he was shifted from number 6 to number 12, while Collins was changed from 12 to 6 in the middle of the week. Mark Murphy preceded the living pictures and made a hit with his quaint Irish gags, funny songs and smart dances. Wesson and Walters, late of the Five Castilians, made their reappearance as a comedy duo, in an amusing sketch. Kitty Wolfe sang some up to date songs. Fish and Quigg slapped each other with great vigor and won many laughs. The Pantzer Trio did a neat contortion act and the Craig Musical Trio played the bells and other instruments very nicely.

KEITH'S UNION SQUARE.—Frazer Coulter, Grace Thorne Coulter, and Ernest Tarleton made their vaudeville debut in a very bright one-act farce called A Pass for Two, written by Edward E. Kidder. Mr. and Mrs. Coulter appear as a newly married couple. The husband has been out rather late the night before and in going through his pockets she finds two theatre coupons and demands an explanation. He had had a harmless flirtation with his wife's sister, without knowing who she was, but of course proceeded to lie about it, saying he had taken a male friend to the theatre. The male friend turns up and denies everything, and the liar-husband is kept in hot water for several minutes, until he finally extricates himself and explains everything in a roundabout way that satisfies his wife. The farce is full of funny lines and the audience took very kindly to it. It seems to be just the sort of material that is most needed now in the high class vaudeville houses, and the more we see of it the better. Mr. Kidder ought to devote all of his time to the writing of similar plays. Although it was the play more than the actors that scored the hit, nevertheless Mr. and Mrs. Coulter deserve great praise for their spirited playing. Mr. Tarleton was satisfactory in helping to unravel the plot. Alice Atherton, who made her first appearance since her painful accident, scored a big hit with her barmaid song, and her ditty with the laughing chorus. She explained the barmaid song thoroughly before she began to sing it, but of course the laughing song needed no explanation, and the audience all joined in. "My Coal Black Lady" was encored several times, when sung by the animated coons on the music sheet, assisted by Sadie Fox. The Three Brothers Fortuni, comic bar grotesques, made their American debut. They used very eccentric make-ups and did a number of queer funny falls, which seemed to please the audience very much. Irma Orbassany and her trained cockatoos met with favor, and the "cute" little birds were applauded liberally. Smith and Fuller's musical act is one of the best on the stage, and their playing of the miramba is a treat in itself. Gus Bruno told some dialect stories very well. Some of the yarns were brand new. Fisher and Carroll did their sea lion imitation and other things, and kept the audience yelling for half an hour. Brace and Robinson were rewarded with much laughter while they went through their act, which is on the travesty order. Sketches were presented by Roesley and Lee and Merritt and Gallagher. Crane, the Irish magician, did some smart tricks; Steve Jennings danced, and Stanton juggled.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—Large houses were well pleased with the catchy music and merry jests of Pousse Cafe, the bright burlesque which is trotting along merrily toward its one hundredth performance. Dailey, Ross, Kelly, Bernard, Weber and Fields are constantly improving their lines and business, and the piece is one long laugh. Frank Bush was the star of the olio, and his string of gags and imitations made their usual hit. O'Brien and Havel finished their second week, continuing their success. The Patterson Brothers presented a pleasing acrobatic act.

PLEASURE PALACE.—Lillian Burkhart and Lydia Titus shared the honors here last week, and both made solid hits with the big audiences which are now the rule at this establishment. Miss Burkhart was seen in her pretty little play, Extravagace, in which she appeared to the greatest advantage. She played the role of the wife who does not know the value of money to perfection, and looked charming in her beautiful costume of pink taffeta. Her new leading man, Caryl Wilbur, gave her excellent support, and played the part of the husband in the true spirit of comedy. He gave an excellent sketch of the make-believe sheriff also, and was a decided success. Lydia Titus was especially successful with her baby imitation, and her songs, stories and recitations were all warmly applauded. F. J. Titus assisted her at the piano with his usual care and intelligence. Nellie Burt sang her songs with dash and vim, and was warmly encored for her original rag-time steps. Hall and Staley repeated the hit they made at Keith's a week or two ago, and laughter was on tap during their entire act. Smith and Campbell stretch out their "cadenza" gag a little too long, but otherwise their act is smart and amusing. McPhee and Hill did some exceedingly neat work on the triple bars. Al. Leech's dancing and comedy work met with favor, as did that of the Three Rosebuds, who assisted him. Bogert and O'Brien's mixture of fun and harmony seemed to please all parts of the house. They are among the cleverest in their line. Colonel Schultz's great Dane dogs, Lavender and Thomson's comedy sketch, Lee Ingham's hand balancing act, and the antics of Sutton and Jones, a colored comedy duo, were also received with favor. Altogether, the bill was one of the best seen here this season.

HARLEM MUSIC HALL.—The return to vaudeville of Maggie Cline, which was the main feature here, was accomplished with pronounced success. Miss Cline isn't quite as lively as of yore, but still sings with spirit and force. She rendered four songs, concluding with "Throw Him Down, McCloskey." Four men dressed respectively as a bartender, a policeman, an Irishman, and an Italian assisted in the choruses, and with the last verse of "McCloskey" the drop was raised and about twenty supers engaged in a scrimmage, proving a very animated chorus. Cushman and Holcombe in their sketch, A Business Transaction, won much applause for their sweet singing. Raymond and Kurkamp rendered creditably several selections on various instruments. Johnson, Davenport and Lorella are great Harlem favorites, and made a big hit in their acrobatic turn. Hastings and Wright vocalised considerably, their work being hampered by their self-esteem. Billy Carter, the banjoist, went fairly. Others on the bill were Price and Steele, acrobatic comedians; Maud McIntyre, comedienne, and Eddie and Josie Evans, in a kid specialty. Large houses were the rule all the week.

KOSTER AND BIAL'S.—Julie Mackey made her American reappearance after an absence of three years in England. Her reception was extremely cordial, and when she had finished singing the applause and enthusiasm were so spontaneous and emphatic that the gifted singer was forced to make a little speech, in which she thanked her audience and spoke of her experiences on the other side. She declared her faith in American songs, and said she would continue to sing nothing else. Miss Mackey's voice has improved greatly since she was heard here last. It is deeper and richer than ever, and it gives one rare pleasure to sit and listen to her, as she rolls out the notes of a song, whether it be the serio-comic ditty, "A Bit of Orange Peel," the sentimental coon song "I can't Think ob Nothin' Else but You," the ballad "Queen of the Earth," or any of the other selections in her repertoire. As far as artistic work and the question of giving genuine pleasure to the majority of the audience go, Miss Mackey may be credited with making the hit of the season at this house. Lottie Collins made her first appearance in an American music hall. She sang the same songs which she used a few weeks ago at the Garden Theatre, and there is nothing new to be said about her work. Remenyi, the violinist, made his first apearance here, and scored a decided success with his selections. He was applauded liberally and was obliged to respond to numerous encores. Alexandriani, a wire performer, opened the bill with a neat act. Mlle. Vetter did a spiral ascension act with a rolling globe. Delmore and Lee thrilled the spectators with their dare devil act. Charmion, the Three Popo Polos, De Bessell, Clarisse Agnew, and Silvern and Emerie were well received in their various specialties.

MINNIE SELIGMAN'S VAUDEVILLE DEBUT.

Minnie Seligman returned to the stage yesterday, appearing for the first time in vaudeville, at Proctor's Theatre, in W. S. Gilbert's familiar one-act play, Comedy and Tragedy. Mr. Proctor, realizing the unusual importance of the occasion, and the fact that Monday is the critics' busy day, invited the newspaper men to a full dress rehearsal after the regular Sunday evening performance. The play, which runs for a half hour, is beautifully mounted and handsomely costumed, and introduces perhaps the largest cast yet seen in vaudeville. Miss Seligman as Clarice is supported by the following cast: D'Aulnay, Albert Gran; Duc d'Orleans, Richard Ganthony; Doctor Choquart, Frank Davis; Abbe Dubois, Lester Wallack; De Maurun, Jack Dean; De la Ferte, Deming Cowles; De Grancy, Don Merrifield; De Courcelles, Irving Jessup; De Broglio, Hughson Hawley, Jr.; De la Fere, Stanley Wood; Joseph, George S. Stevens, and Pauline, Eleanora Allen.

Miss Seligman plays Clarice with great skill, admirably picturing the kaleidoscopic emotions that crowd the powerful little play. Her lighter touches are delightful, her stronger scenes full of vigor and spirit, and her study of the entire part is excellently conceived and capitally executed. Albert Gran's D'Aulnay is manly and picturesque; Richard Ganthony is effective, if somewhat complacent, as the duke, and Eleanora Allen was a gentle, old fashioned little Pauline. The minor roles were acceptably filled. Too much of praise may not be given for the very handsome setting, the antique furniture, and the court costumes. The play needs no comment, for it has long ranked as one of the most dramatic efforts of its brilliant author. Its vaudeville production, however, marks a decided, notable innovation and one that should not fail of worthy appreciation.

Resident Manager H. Brunelle received the guests of Sunday evening, and a pleasant supper was served in the lobby. Tables, stationery and messengers were supplied for the service of the newspaper men.

AN INTERESTING QUESTION.

Letters were received last week from Dean Edsall, the actress who played in her own comedietta, The Two Rubies, at Proctor's a short time ago, from Milton Nobles, whose play Why Walker Reformed resembles The Two Rubies, and from William Marble, who says he has played in an old farce called The Conjugal Lesson, which was done under the titles of Frolicsome Oyster and Mr. and Mr. Simons Lullaby. Mr. Marble also states that the plot of his farce resembles That Overcoat by Augustus Thomas, and Mr. Nobles' play. Mr. Nobles acknowledges that he took his main idea from an old farce. Part of Miss Edsall's letter reads as follows:

"I wish to correct a statement in THE MIRROR of Feb. 5 to the effect that The Two Rubies, written by me, was taken from the same source as Milton Nobles' new sketch. I had never heard of Mr. Nobles' sketch until a few days ago. If there is a similarity it is a coincidence. The Two Rubies was in rehearsal long before Mr. Nobles' sketch was put before the public. Though the theme of a loving, though jealous, wife is an old one, to which I make no claim, the situations, incidents, coloring and writing of The Two Rubies I do claim as having had their source from the author's brain."

Mr. Nobles writes that he went to see The Two Rubies and adds: "It is odd how great minds run in sympathetic channels, isn't it?"

THE MIRROR wishes to be fair in the matter, and does not desire to stir up a controversy,

but it would seem that these three new plays have been adapted from the same old farce. Both Mr. Nobles' farce and Miss Edsall's playlet are excellent, and there is no reason why they should not make hits on the vaudeville circuits.

THE FUND BENEFIT.

The committee having in charge the vaudeville benefit for the Actors' Fund, which is to be given at Koster and Bial's Music Hall, Sunday evening, Feb. 20, are beginning to receive subscriptions from the friends of the cause, for the acknowledgment of which they are having prepared a handsomely lithographed receipt, suitable for framing, in the form of a ticket, which will be contributed by the Strobridge Litho. Company, through A. A. Stewart. So far the committee acknowledge the following contributions: J. E. Offner, Bijou Theatre, Worcester, Mass., $5; George Castle, Olympic Theatre, Chicago, $25; Pat Reilly and Fred Woods, of Reilly and Woods' Big Show, $25.

These are all, up to date, but it is confidently believed that as the time for the benefit draws near, and the magnitude of the programme to be offered is known—for it will embrace every "top liner" able to be present, and none will be announced without a written promise, as well as the widespread efforts in all directions to excel every or any thing of the kind before attempted—that contributions and memberships from the managers and artists of the vaudeville profession will flow in from all quarters of the country.

This benefit is underlined in the house programmes of nearly every theatre in the city, vaudeville as well as legitimate. The good effects of this advertising are already apparent in the sale, which opened last week and is now far advanced

Reilly and Woods write as follows:

CHICAGO, ILL., Feb. 2, 1898.

Tony Pastor, Esq.:

DEAR MR. PASTOR.—Enclosed find $25 worth of money. We won't be with you, but we are with you. Success to Sunday evening, Feb. 20, and the Actors' Fund benefit.

Respectfully,
FRANK D. BRYAN.

For Pat Reilly and F. D. Bryan, Reilly and Woods' Big Show.

J. E. Offner writes:

BIJOU THEATRE,
WORCESTER, MASS., Jan. 27, 1898.

Mr. Tony Pastor:

DEAR SIR.—Replying to your favor of the 25th inst., I enclose you my check for $5. I sincerely regret that for so worthy a cause I cannot make my donation tenfold. Trusting, however, that the amount I herewith forward may at least prove a drop in the bucket, I am

Sincerely your fraternal well wisher,
J. E. OFFNER.

I also enclose $2 for membership.

George Castle says:

OLYMPIC THEATRE,
CHICAGO, ILL., Feb. 1, 1898.

Mr. Antonio Pastor:

MY DEAR MR. PASTOR.—Enclosed find check for $25, my contribution toward the vaudeville benefit for the Actors' Fund. There is no worthier charity in the world than this. Here in Chicago we know what its prompt and ready relief means. Surely every vaudeville manager in the country will place his name on the roll of honor by sending his check for some amount, however small. May success crown the efforts of the committee.

Very sincerely yours,
GEORGE CASTLE.

All contributions will be acknowledged through the columns of the MIRROR.

Among those who have already volunteered are Clara Morris, Anna Held, Alice Atherton, Maggie Cline, Charles J. Ross, Lew Dockstader, Joseph Hart, George Fuller Golden, Fred Hallen, J. K. Emmet, Russell Brothers, Lottie Collins, Julie Mackey, Beaumont Sisters, Francesca Redding, Sam Bernard, Press Eldridge, Gus Williams, John T. Kelly, Pete Dailey, Marie Tavary, W. T. Carleton, Bobby Gaylor, Witter Peabody, Alice J. Shaw and daughters, Florence Bindley, and others.

Clara Morris will read a dramatic story called "The Ambition of Molhenny," written by herself. It deals with the adventures of a stone cutter who wanted to be an actor. Nearly all the other performers are preparing novel specialties, as they know the audience will be very critical and must be treated well.

Every vaudeville performer who expects to be in or near New York ought to volunteer for this great occasion, as the committee can make use of every one who can be on the stage that night.

J. A. FYNES JOINS F. F. PROCTOR.

The sensation of the season in vaudeville circles occurred on Saturday last, when it was announced that J. Austin Fynes had sent in his resignation as resident manager of Keith's Union Square Theatre in this city, and had signed a contract with F. F. Proctor to act as his general manager and to direct the affairs of his three houses, the Pleasure Palace and Proctor's Twenty-third Street Theatre in this city, and the Leland Opera House in Albany, N. Y.

Mr. Fynes has managed the Union Square since it was opened by Mr. Keith as a continuous vaudeville house in 1883. Every one in the profession knows how phenomenally successful the theatre has been under Mr. Fynes' direction, and he has been frequently tempted by other managers to leave the Keith forces and start new houses or build up the fortunes of old ones. He declined all offers, however, until last week, when Mr. Proctor offered him irresistible terms, and he signed a contract with him for a term of years.

Mr. Proctor, when seen last night at the Pleasure Palace, said: "My theatrical enterprises have grown to such an extent, and my plans for their further development are of such an important nature, that I have long felt the need of a skilled general manager. Mr. Fynes is, in my judgment, one of the brightest young managers in this country. He will relieve me of the detail that has hitherto encumbered me, and he will in addition be given free rein for the carrying out of his ideas, in conjunction with certain long cherished plans of mine. The continuous vaudeville business, we are both agreed, is as yet in its infancy. The public at large has indicated in a most substantial manner its belief in popular prices, and the combination of clean vaudeville and very low prices has undoubtedly come to stay. Mr. Fynes will assume his duties in a week or so and his control of my working forces will be absolute."

Mr. Fynes, who was seen last night at Keith's, said:

"Mr. Proctor is the possessor of three magnificent and profitable theatrical properties, the detail work of which has become enormous of late years. I shall hope to relieve him of most of that and at the same time to co-operate with him in the completion of far reaching plans which he has thus far had no leisure to work out. The policy of the houses will be unchanged. Continuous vaudeville will be presented at very low prices. The best attractions to be found, both here and abroad, will be played the year round. The entertainment to will be absolutely refined while mirthful, and there will be no lack of novelties in rapid succession. The dramatic and musical worlds will continue to contribute noted stars to Mr. Proctor's stages. He has also some surprises in store, but more than that I cannot say at present."

Mr. Fynes' successor has not as yet been appointed, but whoever steps into his place will find everything in apple pie order and running as smoothly as well-oiled machinery. Mr. Fynes is a master of detail and a great lover of order, and his management of the Union Square shows that he is fully qualified to carry out the most ambitious plans Mr. Proctor may formulate. Though still in the thirties, Mr. Fynes has had a long and varied experience. Before he joined Mr. Keith he was managing editor of the New York *Clipper*, and had been dramatic critic on various New York daily papers. His outward reserve of manner covers a large heart and many good qualities which have won for him thousands of sincere friends who will wish him well in his new position.

It is more than likely that within a few months the Proctor circuit will extend to many of the neighboring cities. Recent experiments in towns where high-class vaudeville has been unknown have proved that the people want it, and it will not be surprising if the name of Proctor appears over the doors of a dozen or more continuous vaudeville theatres within the next year or so. No matter how numerous they become, however, Mr. Fynes will be able to take care of them with credit to himself and profit to Mr. Proctor.

BALL OF PASTOR'S EMPLOYES.

The employes of Tony Pastor's Theatre will give an entertainment and ball at Tammany Hall on the evening of March 26. As the entertainment will not begin until about 11 o'clock, it will be possible for many of the leading vaudeville stars to appear for "the boys." "Mike" Bernard, the popular director of Pastor's, will introduce his piano monologue, and lots of other big features will be added. The ball will be run on the continuous plan, and will proceed without interruption from midnight until the hour for beginning the "milkmen's matinee" in the theatre.

THE ENTR' ACTE ANNUAL.

A copy of the London *Entr' Acte* Annual for 1897-8 has been received from W. E. Ritchie, the American tramp cyclist, who is now appearing at the Empire, Liverpool, in pantomime. The Annual contains several interesting articles, including a story called "A Lovely Liar in a Fire," by Harry Blake. Over one thousand pictures of prominent music hall performers also appear in the Annual, which shows the prosperity of the vaudeville branch of the profession in a convincing way.

WILL HAMMERSTEIN BUILD?

Another Hammerstein rumor flew up and down the Rialto last week. This one was to the effect that Oscar Hammerstein would build a new music hall on the site of the old church in Thirty-fourth Street near Broadway. Whether this is true or not, Mr. Hammerstein certainly does not intend to give up the theatrical business. It is said that he has composed several new operas since the closing of Olympia two months ago.

WILTON LACKAYE DECLINES.

Wilton Lackaye decided last week, after mature deliberation, not to go into vaudeville. He had received an offer from F. F. Proctor of $1,000 a week for twelve weeks, and the offer was so tempting that he hesitated for several days before deciding what to do. He finally made up his mind to stick to his original intention of making a solid success as a star in the legitimate. He may appear soon in a dramatization of Lever's "Charles O'Malley."

PROCTOR'S PRIZE.

When the New York *Journal* got up its big celebration in commemoration of the birth of Greater New York, it offered a solid silver vase for the handsomest theatrical float in the parade. The judges announced their decision last week and the prize was given to Proctor's Twenty-third Street Theatre. The vase is very handsome, and makes a very pretty ornament for Manager Brunelle's desk.

EMILIE EDWARDS SAILS.

Emilie Edwards, the well-known contralto, of the team of Howe and Edwards, sailed for England on Saturday, Feb. 5. She has gone over on business, and expects to stay in London for eight weeks, after which she will visit Paris and possibly the Continent.

VAUDEVILLE JOTTINGS.

Charles A. Stevenson will be seen at Keith's next week in a new comedietta.

Theiss' Concert Hall in Fourteenth Street was sold on Jan. 31, under foreclosure, for $130,175. It is likely that the place has become the property of George Ehret, the brewer, who was the plaintiff in the foreclosure proceedings.

Imro Fox was at the Flora in Amsterdam, Holland, during the month of January. He sends THE MIRROR a very elaborate postal card from every city he visits.

The rumor about that new music hall to be erected on the Boulevard near Sixty-sixth Street, was revived again last week. Louis Waldron, manager of the St. Nicholas Skating Rink, is said to be the prospective builder.

The new Wonderland Theatre and Museum on Main Street, Buffalo, was opened yesterday.

The testimonial to Robert Stone and Henry Seligman, advertising agents of Weber and Fields' and Koster and Bial's, will take place on Thursday evening, Feb. 10, at the Murray Hill Lyceum, Thirty-fourth Street near Third Avenue.

Charmion, the trapeze performer at Koster and Bial's, fell into her net twice last week. Once she bounced out and fell to the stage, hurting her knee slightly.

Matthew Woodward, the song writer, and Carrie Merrihew, are booked to appear at the end of this month at Tony Pastor's, in a new and original musical sketch entitled The Ballet Master, written and composed by Mr. Woodward. Carrie Merrihew (in private life Mrs. Woodward) will have a chance to display her talents in a song and dance specially written for her by her husband.

Chirgwin, "the white-eyed Kaffir," a popular English performer, will be seen shortly at Koster and Bial's. He blackens his entire face, except around one eye, which is surrounded by a diamond shaped patch of white.

Frank Dupree, well-known as an author of burlesques, and Ella Ray, a member of Robie's Knickerbockers, were married at Mt. Vernon, N. Y., on Jan. 31.

Jeannette Dupre received a number of nice presents from her friends on Jan. 25, it being her twenty-third birthday.

Juan Caicedo informs THE MIRROR that he has been confined to his bed since his accident at Koster and Bial's several days ago. His apparatus was not properly put up, and the wire fell with him when he made his first jump. He hopes to be able to resume work at the Pleasure Palace on Feb. 14.

Harry Thompson has just returned from a six weeks' engagement over the Castle circuit, and on account of his success has been re-engaged over the same circuit to open May 5.

Rita Durand has added the animated song sheet to her specialty. It is making a tremendous hit. She is now a member of the Gay Masqueraders co.

Mitchell and Sharpley have joined Blaney's A Baggage Check co. to play parts and do their specialty.

Belle Stewart, of the Stewart Sisters, who is now working with Al. Fields, is featuring "Don't Let Her Lose Her Way," and says it is the best descriptive song and a better applause winner than any ever introduced by her. Byron G. Harlan, of Irwin Brothers co., is also singing it with great success.

Marie De Gamor appeared at the Columbia Theatre, Newark, N. J., last week with great success. She is booked for the Leland Opera House, Albany, and the Standard, Philadelphia, in the near future.

Washington Lodge of Elks, in honor of the appearance of Helene Mora, attended the theatre in a body, making Miss Mora a present of a huge emblematic floral piece. Miss Mora is an honorary member of Washington Lodge.

Montague and West have been meeting with great success all season with At Gay Coney Island. They did not lose any property in the fire which occurred at the Columbia Theatre in San Francisco. The co. was obliged to give the play in their street clothes for three nights, owing to the baggage car being delayed, but it seemed to go just as well as ever.

A manager who proposed to open a music hall in Terre Haute gave a private rehearsal for the police, and the show was so lively that no license was issued.

Sylvia Thorne, who has been dangerously ill, is said to be on the road to recovery.

J. Lester Wallack, a nephew of the famous actor, is appearing at Proctor's in support of Minnie Seligman.

Saharet, the clever little dancer who as one of the leading features of The French Maid, at the Herald Square Theatre, celebrated her one hundred and fiftieth performance with that co. on Monday, Jan. 31, is much sought after for next season by several managers who are to put on new productions on Broadway. E. E. Rice, who has first say, wants a renewal of this season's contract with an advance in salary, but owing to her European and Continental engagements commencing in London in June, 1898, and lasting until August, 1899, it will be impossible for her to accept. She has given Mr. Rice the preference of her services for the season of 1900, when she will return to America with an entirely new dance equal, if not superior, to the one she is now performing. On Jan. 25 she played for the Merchants of America at the Waldorf-Astoria, and received a handsome souvenir for her services. She closes with The French Maid May 21, and sails for London May 25.

The benefit for Lou F. Shaw, which took place at the Fourteenth Street Theatre on Sunday evening last, was quite successful. A number of well-known performers took part.

Charles G. Kilpatrick, the one-legged bicyclist, is now appearing on the Moss and Thornton circuit in England. He will work alone in future. He sends THE MIRROR a unique photograph of himself, shaking hands with his double.

Ed Lester, Manager Aarons' smart assistant at Koster and Bial's, has lots of fun every evening watching the standees "rubbernecking" to see Charmion. The trapeze is hung so high that the half dollar gents who stand at the back have to twist their necks out of shape to get a peep at her.

Annie Hart will close with Gus Hill's New York Stars on Feb. 19, as she and the bridge-jumper star cannot agree. She has been making a big hit with her new song, "The Bowery After Dark."

Gertrude Haynes made such a hit last week in Montreal that she was re-engaged for this week. She will be at Keith's next week.

C. F. Montaine, having accepted a flattering offer for first-class vaudeville, has resigned from N. C. Goodwin's co.

Wills and Loretto, while playing a special engagement at Poli's Waterbury Theatre, Friday and Saturday of last week, received a telegram from Johnnie Ray, offering them an engagement for their Hot Old Time co. for the remainder of the season. Owing to their time being almost completely filled

VAUDEVILLE. VAUDEVILLE. VAUDEVILLE.

The best Acrobatic Dancer before the Public. THE DANCING TRAMP, **FRANK GARDINER** AND THE MUSICAL COP, **WILL GARDINER** *Late Leading Comedian and "Hit" of Rice's 1492.* *Late Dr. Killemquick with "The Hustler."*

Comedy Pianist as good as the best.

IN THEIR LAUGHING SUCCESS, "TWO GENTLEMEN OF LEISURE."

Vaudeville Managers desiring an A1 Headline Act address FRANK GARDINER, 463 Quincy St., Brooklyn, N. Y.

HELENE MORA

Care Hyde and Behman's Theatre, Brooklyn, N. Y.

ANDY BARR & FLORENCE EVANS

"Original, amusing and highly satisfactory."—TONY PASTOR.
"Can make good at any place on the bill."—H. H. HILL.
"Excellent satisfaction to patrons and myself."—S. Z. POLI.

Open for Vaudeville engagements and offers from first-class managers for this and next season. Both Play strong character comedy parts.

N. B.—Our new comedy hit has not as yet been seen in the West.

Address MIRROR.

MR. AND MRS.
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Farce by EDWARD McWADE.
One of the cleverest sketches that has been given here this season is presented this week, and is written by Edward McWade. The sketch is named the Matrimonial Blizzard. It is full of life, and witty, humorous, sallies abound.—*Brooklyn Eagle.*
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Ladies and gentlemen of the Vaudevilles are respectfully urged to send their addresses, and brief description of their work, to the undersigned, who would, also, be very glad to receive a personal call. Mutual benefit may result, and "entrance fees" are barred in our Studios.
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in vaudeville they were compelled to decline the very generous offer.

Florence Wilson, the balladist who has been dangerously ill at her home for the past three weeks, is getting better, and expects to resume her professional duties about Feb. 14.

It was Stanley and Jack, and not Manley and Rose, who were retained a second week recently at Omaha, Neb.

The McCarver Brothers have a new act which they will present at the principal parks next Summer.

Leopold Jordan and Lowell Mason are prospering in their new studios, at 114 West Thirty-fourth Street, where they supply sketches and songs to vaudeville artists.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Hopkins: Manager Hopkins has prepared a bill for the patrons of his popular theatre this week that is far above the average. For some time negotiations have been in progress for a reproduction of Little Lord Fauntleroy, and by special permission of Mrs. Francis Hodgson Burnett, Colonel Hopkins is enabled to present it. This play gives the capable stock co. a splendid opportunity for displaying its versatility and talents. The vaudeville list has been selected with the utmost care, the feature is the animated music sheet, which employs many colored vocalists, the introductory part is done by Harry Armstrong, the well-known minstrel and his make up, singing, etc., is all that could be desired. Other entertainers are Watson and Hutchings, Stine and Evans, and Jessie Leon. The American Biograph replaces the visions of art, and numerous new views are presented. Business big at every performance.

Haymarket: Nowhere can one find a better or more lengthy programme than at this superb continuous theatre, and at the remarkble prices of 5, 10, 15 and 25 cents; and where is there a more popular chap than its manager, Jay Rial, to whom a word of praise is due? The following co of entertainers are giving the greatest satisfaction this week: Smith and Cook, who are excellent comedians; A. O. Duncan, Barnes and Sisson, Welby, Pearl, Nellis and Keys. The three men of this quartette also do another turn under the title of the Nondescript Trio. Webb and Hasson, Caroline Hull, Rackett Brothers, Harry Edison, Julia Kelly, the Andersons, Belle Sacha, the Tanakas, Mlle. Alma, and the Three Constantine Sisters, finish out the bill nicely.

Olympic: Papinto heads the programme, and her pretty dances, with beautiful light effects, never fails to please. Associated with her are the Northern Troupe, excellent dancers; Annie Myers, who sings as sweetly as of yore; Carrie Scott, a comedienne who knows how to entertain; the Three Bouffons, Fred Roberts, William Schaar, Three Dicks, Hagebarns Japs, Kimball and Donovan, Lovenberg Sisters, LeRoy Millard, John and Nellie Daly, Conwell and Swan, and Gorman and Fields.

Chicago Opera House: Packed nightly is the state of affairs at this theatre, and the attractive bill is responsible for it. Pat Reilly, Fanchonetti Sisters, Deonzo Brothers, the Parisians, Frobel and Ruge, Frank D. Bryan, Gardner Brothers, Eulalie, Lane Sisters, Eldridges, Armstrong Brothers, Gorman and West, Campbell's trick dog, Chris and Maud Lane, and Cloud and Kershaw, all of them are highly entertaining.

Savoy: After a week's vacation, May Howard and her jolly co. of burlesquers opened to good business. May Howard is the bright particular star, and her co. is made up of better material than is usually seen with organizations of the kind.

Gaiety: One of Gus Hill's enterprises, called the Vanity Fair co., is giving the best performance of the season at this theatre. A long list of stars includes Dave Marion, Manley and Jarvis, Maher Sisters, Mitchell and Jess, Lena La Couvier, Shevett and Newell, and others. The performance opens with two bright skits, Fanny Vedder, Vernie Lalor, Bessie Stanton, Ettie Hughes, and Nellie Berwick, all have prominent parts, and the costuming, scenery, and general appearance of the Vanity Fair performance is of the best.

Sma T. Jack's Opera House: Harry Norris' co. closed a profitable engagement, and although this was a return date, the business was as large as when the co. was here four weeks ago. Sam T. Jack's Tenderloin co. is the current attraction. Mlle. Karina is the star.

Parisiana: Trouble has overtaken the manager of this place, and because the actors want salary for their work the lights went out last week and a chilly atmosphere surrounds this ill-fated theatre. Many managers have tried to make the place go. Who will be the next?

Notes: George S. Wood, the able press representative, has returned to his duties after a short vacation. W. D. Cozey, of the Ringling Brothers Circus, was a caller last week and informs me that the Ringings have leased the John Robinson show, and it will be put on the road the coming season as a No. 2 attraction; the entire show arrived at Baraboo, Wis., last week, and will be put in brand new condition.—W. C. Kreusch, the well-known singer, is now connected with F. A. Mills Music Co., Greater New York. He writes me that the Rogers Brothers, Maud Raymond, and others are making hits with the song, "Get Your Money's Worth."—Ziska, the young and talented magician, has been engaged by Edward Bloom as assistant to Henry E. Dixey.—Harry Edgerton is here representing the Vanity Fair co.—Charles La Mar and Louis Melrose have joined hands, and will introduce a new character specialty.

HARRY EARL.

BOSTON, MASS.—Leola Mitchell's leading the Animated Song Sheet remains the most interesting feature of the bill at Keith's this week, although Mr. and Mrs. Charles T. Ellis are the topliners. The others in the programme are Irma Arbasany, Sherman and Morrisey, the Olympic Quartette, Alexander Heindl, Mark Murphy, Fielding, Hall and Staley, the Maginleys, Scott and Wilson, Walz and Ardell, Grace Smith, Edward and Boyle, Conrad B. Goodrich, the Diamond Comedy Four, John Till's Marionettes, and local sleighing pictures on the Biograph.

Everything is in bon ton at the Palace, but this week it is more so than ever for the attraction is the Bon Ton Burlesquers, including Pearl Stevens, Marie Lamb, Billy O'Brien, George Scanlan, Blanche Fawcett, Tony Kennedy, Joe Nestor, and A. C. Lawrence.

Rose Sydell's London Belles are at the Lyceum this week, presenting an olio which includes Cambell and Shepp, Howard and Bland, Edgar Bixley, Hart, Walling and Weston, Winifred Stewart, and Charles Kenna.

In addition to the performance of The Streets of New York at the Grand this week, there is an olio presenting Mason and Titus, Mason and Jones, John H. Shepley, Greenache Brothers, Tom Hefferan, Frank Cushing, William and Bessie Ventinnis.

The attractions at Austin and Stone's this week are Carola and Laurent, Henri Ozav, Miles and Ireland, Victor Vass, Castella and Hall, Billy Burke, the Walsh Sisters, Wheeler and Wright, Millie Stuart, the Sisters Travers, Bessie Harvey, and the Three Ravels, who will fill out the bill.

The Engstrom Sisters remain the most artistic features of the Rentz-Santley co., which is playing a return Boston engagement; this time at the Howard Athenæum. The other features are Joe J. Sullivan, Lottie Elliott, Minnie Cline, Frank Fisher, Nettie Crowell, Lawson and Ward, Harry S. Marion, Joe Welch, Tyrene and Evelene, and Frances Namon. There is also a house olio presenting Mazuz and Mazett, Fish and Quigg, Zimmer, Lou Wells, Al Dashington, Tony Mack, Kamochi, John Walsh, Robert Tyrrell, and James Taylor.

At the Aquarium this week are Virginia Serenaders, Miss Fernandez, Mae Abbey, Wills and Williams, May Bryant, Eddie La Barre, Master Freddie, Cleo and Kelley, and Burgess.

Gertrude Meers, one of the Meers Sisters, was thrown from her horse at Keith's 31 while performing her act. She was taken to the Emergency Hospital, but was discharged after a few hours.

B. F. Keith recently received a letter from Walter De Frece, husband and manager of Vesta Tilley, who recently played an engagement in this city, in which Mr. De Frece says: "I had the pleasure of being conducted over your theatre, and can with every confidence add my praises to those of my wife. It has never been my good fortune to visit a more beautiful and perfectly appointed theatre, and you deserve the thanks of the entire profession, not only for dedicating such a house to vaudeville performances, but for elevating the tone of music hall entertainment in general."

JAY BENTON.

PHILADELPHIA, PA.—The constant change of first-class novelty features is the secret of the great success of the Bijou. This week Alice Atherton appears in her taking selections; Clifford and Huth, Milton and Dolly Nobles, Tony Wilson and clown; the Animated Song Sheet, with Annie Wilmuth-Curran as soloist, assisted by fifty-five coons; El Zobedie, Pitrot, the mimic; Mimic Four, Forbes and Doyle, Mlle. Ancion, Robbins, Mardo, John E. Drew, Fenton Trio, Campbell and Beard. Usual crowded houses.

The Merry Maidens Burlesque co., under the management of Jacobs and Lowry, are at the Trocadero Theatre this week to large patronage. The programme is made up of lively sketches, good specialties, and the Animated Songs in which sixty voices are introduced. This house is now established on a sure paying foundation.

John W. Isham's Famous Octoroons, with a half hundred colored artists, are meeting with a fine reception at the Lyceum this week. This organization is so well-known that their merits are familiar to burlesque patrons and consequently thoroughly appreciated.

Mlle. Ani's Monarchs, a co. of meritorious specialists and burlesquers which played with great success last week at the Lyceum, have moved this week to the Kensington with good prospects.

S. FERNBERGER.

WASHINGTON, D. C.—The Black Crook Extravaganza co., under the management of John G. Jermon, opened a return date at Kernan's Lyceum to a first-class audience 7. Two of Frank Dumont's burlesques are cleverly presented, and a strong specialty co. is seen, which comprises Smith and Champion, Wagner and Arnim, Barton and Ashley, Emery and Marlow, Nellie Sylvester, Kittie Wells, Blythe Tyson, and Kittie Clements. Fred Riders' Moulin Rouge comes 14.==The new people opening at the Bijou comprise Marie Stuart, Hines and Remington, Herberta Pryme, Collins and Collins, Harry and May O'Dell, Mlle. Dair, Viola D'Lyska, George E. Austin, and McMahon and King, with two new burlettas. The Bijou Comedians, Sam J. Adams, Billy Madden, and Keno and Welch, have become great favorites.==Items: Charles Carroll and wife, formerly of Forepaugh's Circus, who have been spending the Winter in Washington, will join Ringling Brothers' Show next month. They do a first-class aerial and musical act, and are engaged for the big show and concert.—Herberta Pryme, who appears at the Bijou this week, is strongly advertised here as the niece of President McKinley.

JOHN T. WARDE.

JERSEY CITY, N. J.—Isham's Octoroons came to the Bon Ton Theatre Jan. 31-5 to crowded houses and gave satisfaction. The co is excellent. Every performer is an artist and there is not an uninteresting moment from the rise to the fall of the curtain. The Darktown Outing is full of good specialties. All the popular coon songs, dancing, etc., are given with vim and the co. work hard. Arthur Maxwell, a trick bicycle rider, does an excellent act. In the olio are Madah Hyer, who is an artist. The musical act of Frank and Edward Mallory is very good, and they are assisted by Mazie Brooks. Kittie Carter does buck and wing dancing as it should be done. Smart and Williams are funny comedians and do a warm act. Thirty Minutes Around the Operas introduces a well-trained chorus and Madame Flower, assisted by Fred Piper. The madame has an excellent voice and her work is finished. Gus Hill's New York Stars and Steve Brodie 7-12. Harry Williams' Own co. 14-19.

The old Star Theatre, in Hoboken, formerly managed by the late Robert Wareing, and then by Siegfried Cronheim and others, is being torn down to make way for a row of flats.

The attaches of the Bon Ton Theatre will hold a masquerade ball 7.

The Bon Ton Theatre is putting in a lot of new stock scenery. Another new scene was hung this week.

Treasurer C. H. Plummer, of Isham's Octoroons, has been congratulated by a number of his friends here on the excellence of his co. Business has been good for the past ten weeks, and return dates are easy.

WALTER C. SMITH.

CLEVELAND, O.—At the Star Theatre the Russell Brothers' co. have pleased large audiences week of Jan. 31. Besides the Russells, who give a strong turn, there are several first-class vaudeville artists. Lizzie B. Raymond, who is a local favorite, sings several new catchy songs.==Colonel "Billy" Thompson's Veriscope and Vaudeville co. week of 7. The Knights of Pythias produced The Bowery at Red Cross Rink week of 31, and have several specialties done by local amateurs and professionals. Up in the roof garden, Sam Deane sang some new songs, gave his famous tramp monologue and imitation of the Russells, which was enjoyed hugely. His work is well worthy of mention.==The T. M. A. members are working hard to make their benefit at the Cleveland Theatre, Sunday, 20, a rouser.

WILLIAM CRASTON.

MILWAUKEE, WIS. The Alhambra had its usual large patronage 30 for the opening of a new week's bill, which includes the Northern Troupe, whose dancing was a marvel of grace, and they scored a great hit. The Chicago Boy Quartette won the approval of the house; Balladoo Arkoshio did some clever tricks with Oriental accessories. Al. and Mamie Anderson appear in a colored sketch, the Tanakas do some good juggling, the Lavelles execute a unique dance, and William De Boe gives a startling exhibition of head balancing. Next week McGinty the Sport.

C. L. N. NORRIE.

PROVIDENCE, R. I.—Sam Devere's Own co. held the boards at the Olympic Jan. 31-5 and drew very well. The olio included the Rice Brothers, Pearl Haight, Byron and Langdon, Katherine Rowe Palmer, Walter J. Talbot, Leonard and Bernard, Bartell and Morris, and Sam Devere. For week 7, picked vaudeville bill and the veriscope.==Ed. F. Rush's Bon Ton Burlesquers appeared at the Westminster Jan. 31-5 to good audiences. In the co. were Billy O'Brien, George Scanlon and Pearl Stevens, Mamie Lamb, Blanche Faucett, Tony Kennedy and John V. Brice, and A. C. Lawrence. Watson Sisters co. 7-12.

H. C. RIPLEY.

NEWARK, N. J.—Waldmann's Opera House (Fred Waldmann, manager): The Knickerbockers Jan. 31-5. With an excellent array of talent, many new features gave a bright and lively performance. This co. for the second time this season hit the popular fancy. Business opened fair. 7-12 Gay Girls of Gotham. 14-19 Al Reeves' Burlesque co.==Item: Louis Robie, who will manage Waldmann's Opera House next season, was in town Jan. 31-5. He will reside here after Aug. 1, but will still retain his connection with the house in New York and his traveling co.'s. The Knickerbockers and Bohemian Burlesquers.==Columbia Theatre (Fred W. Voigt, manager): High-class vaudeville seems to fit the fancy of the patrons of this house, and an excellent bill headed by Pauline Hall was presented 31-5. Fair business. 7-12 Buckley Hurst Eques-Curriculum and Vaudeville. 14-19 uncertain.

ROCHESTER, N. Y.—Wonderland Theatre (J. H. Moore, manager): A bill replete with good acts was presented to throngs week Jan. 31-2. Willett and Thorne's Comedy co. made a decided hit, Marlow and Plunkett, the Blondells, Jones, Grant and Jones, Eckert and Berg, and George Austin filled in an olio that was up to date. Mr. and Mrs. Augustin Newville, Bud Snyder, Charley Case, Clover Trio, Stanley and Jackson, Whitney Brothers, and C. W. Littlefield 7-12. Underlined Smith and Campbell, Ali and Beni, Patterson Brothers, Lewis and Earnest, and Anna Caldwell 14-19.

LOS ANGELES, CAL.—Orpheum (Charles Schimpf, manager): A par bill grew the usual big houses Jan. 24-30 of the new comers, Patrice and her co., headed the list in a picturesque little sketch. Mlle. Rombello's sand-painting was novel and entertaining. Hold overs, Farnum Brothers, continue to please with acrobatics and Kitty Mitchell, the Avolos and Elinore Sisters repeated their first week's success. Fresh faces 31, Paulo and Dika, Barney and Russell, Maud Beal Price, Crummins and Gore.

BINGHAMTON, N. Y.—Bijou Theatre (A. A. Fenyvessy, manager): Thornton's Elite Vaudevilles drew very light attendance, and gave a poor show 27-29. Rose Hill's English Folly co. consisting of pretty girls, elegant costumes, and pleasing specialties attracted good houses Jan. 31-2. In the olio are Blanche Newcomb, Cain and Mack, Hickey and Nelson, Willard and Gebhart, and the Casino Comedy Four. Nettie Cole, a Binghamton girl, is a member of the co. Gay Girls of Gotham 3-5. Columbian Burlesquers 7-9.

WEST SUPERIOR, WIS.—Star Theatre (Clarence Leonard, manager): Business for the past week has been very good. People for week of Jan. 31-5 are Billy and Mae Dawson, Harry Walters, Sam Green, Bessie Clark, Tom White, Flo Smith, Nina Cooper, Mamie Castle.==Northwestern Theatre (Richard Leoni, manager): Business last week fair. Roster week Jan. 31 is Jessie Salmon, Bertha Hamilton, Flossie Burns, Grace Thurston, Carrie Manning, Harry and May Howard, Richard and Maggie Leoni, Will Bruno, W. J. Wall, musical director.

ST. PAUL, MINN.—Palm Garden Theatre (A. Weinholzer, manager): The co. presented a good bill week Jan. 31-5 and drew large attendance. The olio comprises Kittie Pink, the Flamme Sisters, Annie Goldie, Armand and Carmen, Harry Pink, Elmo A. Strand. Closed Jan. 29. Hattie Newman, James Campbell, Charles Ellsworth, the Dawsons, Tivoli, John Straka, Professor Clara De Forrest, and Marie Wilbur are drawing cards week Jan. 30-5. The stock orchestra contributed excellent music. Good business.==The Olympic Theatre (C. J. Sodini, proprietor): The vaudeville co. are drawing good business week Jan. 30-5. A good olio is presented by the Three Nerlingers, Lew Baker, Kittie Melville, Hattie Newman, A. M. Gelett, Clara Lake, Nelson, Violet Earle, Mamie Stewart, Lillian Hart, Grace Hiller, and Marion Atwood. Closed Jan. 29. Sam Greene, Bessie Clark, Lillian Morris, Bobbie Carroll, Lillian Gardner, Frank Donovan, J. H. Merrit, Prince Paul, Lorene.

LOUISVILLE, KY.—Fred Rider's Moulin Rouge at the Buckingham did the customary large business week of Jan. 30. It will be followed by The Broadway Burlesquers 6.

FALL RIVER, MASS.—Rich's Theatre (Mason and Beck, managers): Lang's Operatic Burlesquers were billed for Jan. 27-29, but didn't get here, owing to financial trouble. Irwin Brothers' Venetian Burlesquers Jan. 31-2 gave one of the best shows of the season and did good business. Good acts were furnished by Leo and Chapman, Dot Davenport, Helf and Yost, Sisters Monroe, Russell, Ordell and Russell, Harlin and Marsh, and the Manhattan Comedy Four. A Trip to Venice, a pleasing burlesque closes the performance.==Casto Theatre (Al Haynes, manager): Dora Wiley, who hadn't been here in twenty years, was the top liner for week ending 5. Also the Three Brothers Melrose, Walsh and Thorne, Mortimer and Darrell, Willie Russell, and Charlie Frey, and Mr. Hayne's comedy, The Banker's Luck, with a good co.

NORTH ADAMS, MASS.—Wilson Opera House (W. P. Meade, manager): May Shaw's Parisian Belles gave a good entertainment week ending 6. A good olio was presented, and the performance closed with Our Jury Ladies.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, manager): Week of Jan. 31-5 the cozy house was filled at every performance, notwithstanding the blizzard. The feature was Arthur and Jennie Dunn in The Actress and the Bell Boy. For old favorites the Donovans held first place, and they are an inimitable pair. The Baggesens, T. Nelson Downes, Snyder and Buckley, Le Claire and Hayes, J. J. Sherman, and Wilson and McIntyre were all clever in their specialties and completed a first-class bill. For week of 7 Mr. Poli offers Bessie Bonehill, McIntyre and Rice, Pearl McIntyre, Quinn, Cameron and Farley Unique Trio, Billy Carter, the Garrisons, Fisher and Carroll, and the Brodaldi troupe.

PITTSBURG, PA.—Miaco's City Club Burlesque co. opened at the Academy of Music Jan. 31 to the capacity of the house. This house is doing a phenomenal business. Next week, Morris' Twentieth Century Maids.==Lester and Williams' co. in Me and Jack attracted big house at World's Museum Theatre Jan. 31. Next attraction, The Judge, by stock co., and Maher-Choynski fight.

CINCINNATI, O.—The Casino Operatic Burlesquers were at the People's Jan. 30-5, and were assisted by Jimmy Barry, the champion bantam weight of the world. Ford and Lewis, Herworth and Stockholm, Thompson and Carter, Jeanetta Elliott, Edwards and Conley, Carver and Black, and Doretta and Robetta made up a splendid olio. The Home of Troubles and The Twin Kings were the two burlesques offered. Miaco's City Club is next.==The Fountain Square at the same time was having Billy Thompson's veriscope pictures of the great fight. The monotony of the views was broken by the appearance of the Allyns, Forrester and Fludy, the Pollocks, Little Hazel, and Schaefer and Coulter. The Russow Midgets follow.

WORCESTER, MASS.—Bijou Theatre (Jules E. Offner, manager): Current Jan. 30-5, the California Trio, Morton and Elliott, Alexander and Watson, Harris and Pearletta, Clayton and Allen, M. J. Fenton, May Hoey, William De Barr, and the biograph. Business excellent. Lillie Western, Gus Barnes, and others 7-12.

WILMINGTON, DEL.—Wonderland (W. L. Dockstader, manager): Business remains good. People in favor Jan. 31-5 are Yokmo's Japanese Troupe, Drenda and Breen, Ed. Boyle, Lorainne and Howell, John West, the Dexters, and Tom Kelly.

BALTIMORE, MD.—Hyde's Comedians and Helen Mora entertained a full house at the Auditorium Music Hall. Next week Blaney's A Boy Wanted co. will be the attraction.==At Kernan's Monumental Theatre, Rose Hill's English Folly co. gave a very good vaudeville bill. They will give way next week to Jermon's Black Crook co.

MIDDLETOWN, N. Y.—Cottage Theatre (Charles H. Bellenger, manager): Jan. 31-5 Harry Parkins, Kate Hall, Winnie Belmont, Marie Culp, etc. Business very slow.

ERIE, PA.—Girard Theatre (Joseph E. Girard, proprietor): Gay Girls of Gotham (A. J. Hughes, proprietor): Jan. 31-3 good entertainment to light business.

SAN FRANCISCO, CAL.—The crowds at the Orpheum Jan. 24-30 have tested the capacity of this house, and standing room has been almost a nightly occurrence. The new numbers consist of Czita, a gypsy violinist; a monologue turn by Al. Wilson, contortionistic feats by Carletta, selections by Dolline Cole, female baritone; an eccentric sketch entitled What Are the Wild Waves Saying? by Crimmins and Gore and the biograph, which is a great attraction.

TORONTO, CAN.—Bijou Theatre (H. H. Lamkin, manager): The olio 31-5 includes Russell and Russell, Lotta Gladstone, Gilmour and Magee, Cora Cameron, Nelsonia, Ida Nicoli, and Marie Tavary to big business. Marie Heath 7-12.

MONTREAL, CAN.—Theatre Royal (Sparrow and Jacobs, managers): Fay Foster Burlesque co. opened to big business. The Tourgee Brothers, acrobats, are a big hit. "Sandy" Whiting's songs also took. 7-12 White Crook.

ALBANY, N. Y.—Gaiety Theatre (Agnes Barry, manager): The house was too small to hold the crowd that gathered to welcome Weber's Parisian Widows 31, and they proved a lively and agreeable co. The co includes more headliners than any specialty organization on the road. Among these are Raymond and Clark, Lizzie Van, Cosmopolitan Trio, Burman Sisters, Tenley and Simonds, Howard and Emerson, and Boyce and Black. A Night on Broadway serves to show what Letta Meredith, a bevy of pretty faced girls, and Simonds and Tenley can do to amuse. Weber and Fields' Vaudeville Club 7-12.

SCRANTON, PA.—Music Hall (A. A. Fenyvessy, manager): Rose Hill English Folly co. 3-5; fair show and business. Dark 7-9. Scribner's Columbian Burlesquers 10-12.

HAMILTON, CAN.—Star Theatre (Bessey and Davey, proprietors): Week Jan. 31-5, Mayo Sisters, Joseph Hawkins, Tony Ryan, Howard and Livingston, Caswell and Arnold, and Alice Peterson. Good performance and business.

NEWPORT NEWS, VA.—Barton's Theatre (J. M. Barton, proprietor; Charles Rentz, manager): Week of 7, in addition to regular stock co., Kittie Lamont, Coleman and Johnson, Morrell and Evans, Batchellor Sisters, Gussie Smith, and Hurley and Ward. Business good. Item: William Crawford and Mlle. Primrose, commencing week of 7, will double up in trapeze and acrobatic work.

BLOOMINGTON, ILL.—Lyceum (C. E. Perry, manager): Ahern and Patrick are heading a vaudeville co. at this house Jan. 31-5. Business fair.

LYNN, MASS.—Music Hall (Dodge and Harrison, managers): Irwin Brothers' Venetian Burlesquers Jan. 27-29 pleased big houses. Cock o' the North, a specialty co., 31-2 to light business.

SAVANNAH, GA.—Alhambra Music Hall (John Keiffer, acting manager): Four new faces week Jan. 24-29. They are Miller and May, Charles Sherman and Della Vantine. Other artists are Blanche Walworth, Rosie Dunan, Elsie Eastman, Madge Mack, Morrison and Burwick, John Keiffer, and James Morrison. The usual good business continues.

==Tivoli Hall (James McCusick, manager): The new faces are Brown and Diamond, and Mlle. Felice. The old favorites are the Klondike Four, Trixie Derrill, Bessie Lamb, John St. Leon, Jennie Earle, James McCusick, and Adolph Gonzales. Attendance large.

TROY, N. Y.—Gaiety Theatre (James Hearne, manager): The Allen May Novelty co. Jan. 31-5 to fair houses. Specialties by Doyle and West, Mac Rhea, Waller and Waller, Leslie Parker and Retardo, Watson and Newton, Rio de Costa, Fritz Leslie, and Eddie and Allen May. Fay Foster co. 7-12.

KANSAS CITY, MO.—The Orpheum, which is the new name of the Ninth Street Opera House, will open under the management of Gustav Walter Feb. 6. M. Lehman is manager of the house, and promises that the best vaudeville attractions will be presented there at popular prices. The big feature of the opening will be the Hungarian Boys' Military Band, numbering over forty. This will be the first house devoted to vaudeville in Kansas City appealing to high-class patronage. Numerous other attempts have been made, but not with the excellent attractions which Manager Walter promises to furnish. The general opinion is that his effort will meet with success.

SPRINGFIELD, MASS.—The New Gilmore (P. F. Shea, and Co., managers): Week Jan. 31-5 the Biograph, backed by strong vaudeville, still has record houses. Sam and Kitty Morton are the best Irish song and dance team seen here, and their pretty little daughter does a graceful turn. Bloom and Cooper give a very amusing tramp sketch, and Mlle. Bertina and Hal Merritt were favorites. Other features were Rialta, fire dancer; Harwitz and Bowers, and Grace Smith.

BRADFORD, CAN.—Star Theatre (Degerhart and Hubert, managers): Phinn and Phinn, Martyn and Davenport, Devere and Kenwick, and Harry Wesley Jan. 31-5. Fair houses.

HOLYOKE, MASS.—Empire (T. F. Murray, manager): Vaudeville 31 and week. The bill includes Walter Leon, Leonard and Fulton, John H. W. Bryne, Kilroy and Britton, and the Musical Ravens, also the biograph. Business good.

BUFFALO, N. Y.—Joe Oppenheimer's Miss New York, Jr., was at the Court Street Jan. 31-5. The organization is none too strong, but the business was satisfactory. Harry LeClair was the most prominent feature. Others in the olio were Manning and Crawford, Ripley and Williams, the Morellos, M. Florence Edwards, and Marie Derosette. American Burlesquers follow.

VAUDEVILLE PERFORMERS' DATES.

Aldrich, Charles T.—Hyde and Behman's, Brooklyn, Feb. 7-12. Auditorium, Phila., 14-19.
Armstrong Brothers—Opera House, Chicago, Feb. 7-12.
Ancion, Adrienne—Keith's, Phila., Feb. 7-12, Keith's, N. Y., 14-19.
Adelman and Lowe—Orpheum, San Francisco, Feb. 7-19.
Albertus and Bartram—Palace, N. Y., Feb. 7-12.
Atherton, Alice—Keith's, Phila., Feb. 7-12.
Allen, Phyllis—Grand, Pittsburg, Feb. 7-12.
Allen, Katie—Harlem Music Hall, N. Y., Feb. 7-12.
Abaccos, The—Harlem Music Hall, N. Y., Feb. 7-12.
Ajax—Koster and Bial's, N. Y., Feb. 7-12.
Agnew, Clarisse—Koster and Bial's, Feb. 7-12.
Avolos, The—Koster and Bial's, Feb. 7-12.
Austin, George E.—Bijou, Washington, Feb. 7-12.
Andersons, The—Haymarket, Chicago, Feb. 7-12.
Alma, Mlle.—Haymarket, Chicago, Feb. 7-12.
Bonehill, Bessie—Poli's, New Haven, Feb. 7-12.
Barr and Evans—Ninth and Arch, Phila., Feb. 7-12.
Bruno, Gus—Bijou, Worcester, Feb. 7-12.
Burt, Nellie—Pastor's, N. Y., Feb. 7-12.
Bennett, Johnstone—Casto, Fall River, Feb. 7-12.
Burkart, Lillian—Pastor's, N. Y., 7-12, Bijou, Phila., Feb. 14-19.
Bogert and O'Brien—Music Hall, Brooklyn, Feb. 14-19.
Blondells, The—Wonderland, Detroit, Feb. 7-12, Bijou, Toronto, Feb. 14-19.
Barnes and Sisson—Haymarket, Chicago, Feb. 7-12.
Brodaldi Troupe—Poli's, New Haven, Feb. 7-12.
Biggar, Laura—Palace, N. Y., Feb. 7-12.
Bloom and Cooper—Palace, N. Y., Feb. 7-12.
Bigger and Dreher—Palace, N. Y., Feb. 7-12.
Blocksom and Burns—Olympic, Providence, Feb. 7-12.
Boyle, Edward, I.—Keith's, Boston, Feb. 7-12.
Burke, Billy—Austin and Stow's, Boston, Feb. 7-12.
Breman and Lowell—Grand, Boston, Feb. 7-12.
Bouffons, The—Olympic, Chicago, Feb. 7-12.
Bryan, Frank D.—Opera House, Chicago, Feb. 7-12.
Cohans, Four—Hyde and Behman's, Brooklyn, Feb. 7-12, Auditorium, Phila., 14-19.
Collins, Lottie—Koster and Bial's, N. Y., Feb. 7-12.
Clifford and Huth, Keith's, Phila., Feb. 7-12.
Carter, Billy—Poli's, New Haven, Feb. 7-12.
Conwell and Swan—Olympic, Chicago, Feb. 7-12.
Coote and Kingsley—Proctor's, N. Y., Feb. 7-12, Haymarket, Chicago, 14-19.
Charmion, Laveria—Koster and Bial's, N. Y.—indefinite.
Case, Charley—Wonderland, Rochester, Feb. 7-12.
Clover Trio—Wonderland, Rochester, Feb. 7-12.
Cushman, Frank—Palace, N. Y., Feb. 7-12.
Caron and Herbert—Keith's, N. Y., Feb. 7-12.
Connors and Weston—Pastor's, N. Y., Feb. 7-12.
Curran, Anne W.—Keith's, Phila., Feb. 7-12.
Campbell and Beard—Keith's, Phila., Feb. 7-12.
Carmanelli and Lucille—Ninth and Arch., Phila., Feb. 7-12.
Castellat and Hall—Austin and Stone's, Boston, Feb. 7-12.
Carala and Laurent—Austin and Stone's, Boston, Feb. 7-12.
Cushing, Frank—Grand, Boston, Feb. 7-12.
Collins and Collins—Bijou, Washington, Feb. 7-12.
Campbell, Prof.—Opera House, Chicago, Feb. 7-12.
Cloud and Kershaw—Opera House, Chicago, Feb. 7-12.
Derenda and Breen—Ninth and Arch, Phila., Feb. 7-12. Keith's, N. Y., 14-19.
De Bessell—Koster and Bial's, N. Y., Feb. 7-12.
Delmore and Lee—Koster and Bial's, N. Y., Feb. 7-12.
Duncan, A. O.—Haymarket, Chicago, Feb. 7-12. Opera House, Chicago, 14-19.
Dixon, Bowers and Dixon—Proctor's, N. Y., Feb. 7-12.
D'Alma, Professor—Proctor's, N. Y., 7-12.
Dobson and Travis—Keith's, N. Y., Feb. 7-12.
Drew, John E.—Keith's, Phila., Feb. 7-12.
Diamond Comedy Four—Keith's, Boston, Feb. 7-12.
Dashington, Al.—Howard, Boston, Feb. 7-12.
Darr, Mlle.—Bijou, Washington, Feb. 7-12.
Dick, Dick and Dick—Olympic, Chicago, Feb. 7-12.
Dalys, The—Olympic, Chicago, Feb. 7-12.
Eckert and Heck—Bijou, Toronto, Feb. 7-12.
Edwards and Kernell—Grand, Pittsburg, Feb. 7-12.
Edison, Harry—Haymarket, Chicago, Feb. 7-12.
Eldridge, Press—Harlem Music Hall, N. Y., Feb. 7-12.
Eldridges, The—Opera House, Chicago, Feb. 7-12.
Ellis, Mr. and Mrs. C. T.—Keith's, Boston, Feb. 7-12.
El Zobedie—Keith's, Phila., Feb. 7-12, 14-19.
Eulalie—Opera House, Chicago, Feb. 7-12.
Evans and Vidocq—Pastor's, N. Y., Feb. 7-12.
Fish and Quigg—Howard, Boston, Feb. 7-12.
Fisher and Carroll—Poli's, New Haven, Feb. 7-12.
Fortunis Brothers—Keith's N. Y., Feb. 7-12.
Fox, John C.—Harlem Music Hall, N. Y., Feb. 7-12.
Ferguson, Marguerite, Harlem Music Hall, N. Y., Feb. 7-12.
Farrell, Cliff—Olympic, Providence, Feb. 7-12.
Folly Trio—Proctor's, N. Y., Feb. 7-12.
Fansons, The—Palace, N. Y., Feb. 7-12.
Farnan, Mat—Keith's, N. Y., Feb. 7-12.
Fransciola Sisters—Pastor's, N. Y., Feb. 7-12.
Forbes and Doyle—Keith's, Phila., Feb. 7-1.
Fenton Trio—Keith's, Phila., Feb. 7-12.
Forrester Trio—Ninth and Arch, Phila., Feb. 7-12.
Fielding—Keith's, Boston, Feb. 7-12.
Daly's, The—Olympic, Chicago, Feb. 7-12.
Fanchonetti Sisters—Opera House, Chicago, Feb. 7-12.
Frobel and Ruge—Opera House, Chicago, Feb. 7-12.
Gardner and Ely—Proctor's, N. Y., Feb. 14-19.
Gassman, Josephine—Keith's, N. Y., Feb. 7-12.
Garrisons, The—Poli's, New Haven, Feb. 7-12.
Grahams, The—Wonderland, Toledo, Feb. 7-12.
Grant, Alf—Proctor's, N. Y., Feb. 7-12.
Greve and Sanford—Pastor's, N. Y., Feb. 7-12.
Goodrich, Conrad B.—Keith's, Boston, Feb. 7-12.
Grenache Brothers—Grand, Boston, Feb. 7-12.
Gardner Brothers—Opera House, Chicago, Feb. 7-12.
Gorman and West—Opera House, Chicago, Feb. 7-12.
Gorman and Fields—Olympic, Chicago, Feb. 7-12.
Heath, Marie—Bijou, Toronto, Feb. 7-12.
Hall and Staley—Keith's, Boston, Feb. 7-12.
Hines and Remington—Bijou, Washington, Feb. 7-12.
Hart, Joseph—Palace, N. Y., Feb. 7-12.
Hart, Annie—Bon Ton, Jersey City, Feb. 7-12.
Hodges and Launchmere—Harlem Music Hall, Feb. 7-12.

Holland, E. J.—Keith's, N. Y., Feb. 7-12.
Harrison, The—Pastor's, N. Y., Feb. 7-12.
Hallen and Fuller—Music Hall, Brooklyn, Feb. 7-12.
Hoey, James F.—Music Hall, Brooklyn, Feb. 7-12.
Heindl, Alexander—Keith's, Boston, Feb. 7-12.
Herrmanns, The—Austin and Stone's, Boston, Feb. 7-12.
Harnden, Bessie—Austin and Stone's, Boston, Feb. 7-12.
Hefron, Tom—Grand, Boston, Feb. 7-12.
Hull, Caroline—Haymarket, Chicago, 7-12.
Hagebarss, The—Olympic, Chicago, Feb. 7-12.
Haynes, Gertrude—Francais, Montreal, Feb. 7-12, Keith's, N. Y., 14-19.
Johnson, Davenport and Lorella—Music Hall, Brooklyn, Feb. 7-12.
Jerome and Bell—Pastor's, N. Y., Feb. 7-12.
Joy and Clayton—Austin and Stow's, Boston, Feb. 7-12.
Keno and Welch—Bijou, Washington, Feb. 7-12.
Kimball and Donovan—Olympic, Chicago, Feb. 7-12.
Kurtz—Keith's, N. Y., Feb. 7-12.
Kurashina, The—Koster and Bial's, N. Y., Feb. 7-12.
Kelly and St. Clair—Ninth and Arch, Phila., Feb 7-12.
Kamochi—Howard, Boston, Feb. 7-12.
Kelley, Julia—Haymarket, Chicago, Feb 7-12.
Littlefield, C. W.—Wonderland, Rochester, Feb. 7-12.
Le Clair and Hayes—Keith's, N. Y., Feb. 7-12
Leonidas—Palace, N. Y., Feb. 7 12.
Le Clair, John—Lyceum, Cleveland, Feb. 7-12.
Leon, Jessie—Hopkins', Chicago, Feb. 7-12.
Lovenberg Sisters—Olympic, Chicago, Feb. 7-12.
Lane Sisters—Opera House, Chicago, Feb. 7-12.
McMahon and King—Bijou, Washington, Feb. 7-12.
Mitchell, Leola—Keith's, Boston, Feb. 7-12.
Midgleys, The—Proctor's, N. Y., Feb. 7-12.
Morrells, The—Drexel, Chicago, Feb. 7-12.
Mazuz and Mazett—Howard, Boston, Feb. 7-12.
Miles and Ireland—Austin and Stone's, Boston, Feb. 7-19.
Mackay, Julie—Koster and Bial's, N. Y., Feb. 7-12.
McIntyre and Rice—Poli's, New Haven, Feb. 7-12.
McIntyre, Pearl—Poli's, New Haven, Feb. 7-12.
Merritt, Hal—Proctor's, N. Y., Feb. 7-12.
McDonough Trio—Palace, N. Y., Feb. 7-12.
Montgomery and Stone—Keith's, N. Y., Feb. 7-12.
Mortons, The—Pastor's, N. Y., Feb. 7-12.
Moore, Florence—Pastor's, N. Y., Feb. 7-12.
Martinettis, The—Pastor's, N. Y., Feb. 7-12.
Mimic Four—Keith's, Phila., Feb. 7-12.
Mardo—Keith's, Phila., Feb. 7-12.
Morton and Elliot—Grand, Pittsburg, Feb. 7-12.
Murphy, Mark—Keith's, Boston, Feb. 7-12.
Maginleys, The—Keith's, Boston, Feb 7-12.
Mack, Tony—Howard, Boston, Feb. 7-12.
Mason and Titus—Grand, Boston, Feb. 7-12.
Mason and Jones—Grand, Boston, Feb. 7-12.
Millard, La Roy—Olympic, Chicago, Feb. 7-12.
Mack and Elliott—Olympic, Chicago, Feb. 7-12.
McIntyre, Maude—Howard, Boston, Feb. 14-19.
Myers, Annie—Olympic, Chicago, Feb. 7-12.
Melburn, Vanola—Savoy, Lowell, Feb. 7-12.
Nobles, Milton—Keith's, Phila., Feb. 7-12.
Nodescript Trio—Haymarket, Chicago, Feb. 7-12.
Northern Troupe—Haymarket, Chicago, Feb. 7-12, Olympic, Chicago, 14-19.
Neuville Mr. and Mrs. Augustin—Wonderland, Rochester, Feb. 7-12.
Orbasany, Mlle.—Keith's, Boston, Feb. 7-12.
O'Brien and Havel—Pastor's, N. Y., Feb. 7-12.
Olympia Quartette—Keith's, Boston, Feb. 7-12.
Ozav, Henri—Austin and Stone's, Boston, Feb. 7-12.
O'Dells, The—Bijou, Washington, Feb. 7-12.
Pantzer, Lena—Grand, Pittsburg, Feb. 7-12.
Papinta—Olympic, Chicago, Feb. 7-12.
Pilcer, Richard—Keith's, Phila., Feb. 7-12, Keith's, N. Y., 14-19.
Pepita and Rosita—Proctor's, N. Y., Feb. 7-12.
Parker, Harry—Keith's, N. Y., Feb. 7-12.
Prestons, The—Pastor's, N. Y., Feb 7-12
Picchiani Sisters—Koster and Bial's, N. Y., Feb 7-12.
Parker, Florrie—Ninth and Arch, Phila., Feb. 7-12.
Patterson Brothers—Grand, Pittsburg, Feb. 7-12.
Pryme, Hyberta—Bijou, Washington, Feb. 7-12.
Parisians, The Six—Opera House, Chicago, Feb. 7-12.
Quinn, Cameron and Farley—Poli's, New Haven, Feb. 7-12.
Quinns, The—Proctor's, N. Y., Feb. 7-12.
Royce, Ray L.—Gilmore's, Springfield, Mass., Feb. 7-12.
Remenyi, Edouard—Koster and Bial's, N. Y., Feb. 7-12.
Rackett Brothers.—Haymarket, Chicago, Feb. 7-12.
Reno and Richards—Hyde and Behman's, Brooklyn, Feb. 7-12. Auditorium, Phila., 14-19.
Ramsey Sisters—Bijou, Toronto, Feb. 7-12.
Richardson, Lavender—Bijou, Worcester, Mass., Feb. 7-12.
Roberts, Fred—Olympic, Chicago, Feb. 7-12.
Rialto, Mlle.—Palace, N. Y., Feb. 7-12.
Russell Brothers—Keith's, N. Y., Feb. 7-12.
Redding, Francesca—Keith's, N. Y., Feb. 7-12.
Roattino, Adelina—Keith's, N. Y., Feb. 7-12.
Renos, The—Pastor's, N. Y., Feb 7-12.
Raffin, Prof.—Koster and Bial's, N. Y., Feb. 7-12.
Robbins—Keith's, Phila., Feb 7-12.
Ravells, The—Austin and Stone's, Boston, Feb. 7-12.
Reilly, Pat—Opera House, Chicago, Feb. 7-12.
Snyder and Buckler—Grand, Pittsburg, Feb. 7-12.
Shea, Frank J.—Brunswick, Rochester, Feb. 7-12. Bijou, Worcester, 14-19.
Snyder, Budd—Wonderland, Rochester, Feb. 7-12.
Smith and Fuller—Palace, N. Y., Feb. 7-12.
Scott, Carrie—Olympic, Chicago, Feb. 7-12.
Stanley and Jackson—Wonderland, Rochester, Feb. 7-12.
Shattuck, Truly—Harlem Music Hall, N. Y., Feb. 7-12.
Seligman, Minnie—Proctor's, N. Y., Feb 7-12.
Shaw, Mrs. Alice J.—Proctor's, N. Y., Feb. 7-12.
Scott, Ida Gray—Proctor's, N. Y., Feb. 7-12.
Staley and Birbeck—Keith's, N. Y., Feb. 7-12.
Sa Vans, The—Keith's, N. Y., Feb. 7-12.
Stanley, Mabel—Ninth and Arch, Phila., Feb. 7-12.
Simmons and Gibbs—Ninth and Arch, Phila., Feb. 7-12.
Sherman and Morrissey—Keith's, Boston, Feb. 7-12.
Scott and Wilson—Keith's, Boston, Feb. 7-12.
Smith, Grace—Keith's, Boston, Feb. 7-12.
Shepley, John H.—Grand, Boston, Feb. 7-12.
Stuart, Marie—Bijou, Washington, Feb. 7-12.
Stine and Evans—Hopkins', Chicago, Feb. 7-12.
Smith and Cook—Haymarket, Chicago, Feb. 7-12.
Sacha, Belle—Haymarket, Chicago, Feb. 7-12.
Schaar, William—Olympic, Chicago, Feb. 7-12.
Shonert and Governall—Hopkins', Chicago, Feb. 7-12.
Salmo, Juno—Casino, Quebec, Feb. 7-12.
Tanakas, The—Haymarket, Chicago, Feb. 7-12.
Unique Trio—Poli's, New Haven, Feb. 7-12.
Villona Sisters—Harlem Music Hall, N. Y., Feb. 7-12.
Thatcher and Marble—Proctor's, N. Y., Feb. 7-12.
Thornton, James—Palace, N. Y., Feb 7-12.
Thomas, Hilda—Keith's, N. Y., Feb. 7-12.
Till, John—Keith's, Boston, Feb. 7-12.
Tyrrell, Robert—Howard, Boston, Feb. 7-12.
Taylor, James—Howard, Boston, Feb. 7-12.
Travers Sisters—Austin and Stone's, Boston, Feb. 7-12.
Valmore—Hyde and Behman's, Brooklyn, 7-12. Auditorium, Phila., 14-19.
Vanleer and Barton—Palace, N. Y., Feb. 7-12.
Vass, Victor—Austin and Stone's, Boston, Feb. 7-12.
Ventinis, The—Grand, Boston, Feb. 7-12.
Webb and Hassan—Haymarket, Chicago, Feb. 7-12. Opera House, Chicago, 14-19.
Wilson, Tony—Keith's, Phila., Feb. 7-12.
Willett and Thorne—Wonderland, Detroit, Feb. 7-12. Wonderland, Toledo, 14-19.
Wills and Loretto—Park, Phila., Feb 7-12.
Western, Lillie—Bijou, Worcester, Feb. 7-12.
Williams, Griff—Savoy, Lowell, Feb. 7-12, Grand, Boston, 14-19.
Walsh Sisters—Austin and Stone's, Boston, Feb. 7-19.
Whiting Brothers—Wonderland, Rochester, Feb. 7-12.
Westa, The—Harlem Music Hall, N. Y., Feb. 7-12.
Walton and Doyle—Harlem Music Hall, N. Y., Feb. 7-12.
Ward and Curran—Grand, Pittsburg, Feb. 7-12.
Wells and Barron—Grand, Pittsburg, Feb. 7-12.
Walz and Ardell—Keith's, Boston, Feb. 7-12.
Wells, Lon—Howard, Boston, Feb. 7-12.
Walsh, John—Howard, Boston, Feb. 7-12.
Wheeler and Wright—Austin and Stone's, Boston Feb. 7-12.
Watson and Hutchings—Hopkins', Chicago, Feb. 7-12.
Welby and Nellis—Haymarket, Chicago, Feb. 7-12.
Zimmer—Howard, Boston, Feb. 7-12.

JOHN CRAIG AT LIBERTY.

John Craig, who won for himself an enviable histrionic record during the six years that he was a member of Augustin Daly's company, announces that he is at liberty for next season. It is a safe prediction that managers who are on the lookout for a first-class leading man will not allow him to enjoy his liberty if they can secure him to strengthen some of their respective attractions. While with Daly's company Mr. Craig received very high praise both from the English and American critics for his Orlando in As You Like It, Orsino in Twelfth Night, Rutherell in The Last Word, Valentine in Two Gentlemen of Verona, the Apostate Priest in Heart of Ruby, Joseph Surface in The School for Scandal, as well as for his fine acting in many other characters.

LETTER LIST.

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WOMEN.

Alliston, Lily
Ames, Gerry
Allen, Francis
Abell, Una
Aydelle
Arling, Minnie
Burroughs, Marie
Braham, Rose
Bassett, Mrs. Russell
Beasey Children
Blauvelt, Lillian
Bailey, Cora
Bouton, Mabel
Balfich, Ethel
Bourne, Nellie
Boshill, Ada
Barnwell, Marion
Batlo, Emily
Bennett, Raisha
Brown, Mabel
Breese, Etta B.
Bryton, Georgia
Curtis, Julia S.
Craddock, Nannie
Cook, M. C.
Clark, Stella
Clay, Celia
Coombs, Jane
Caldwell, Julia
Cosgrove, Lula
Clark, Anna M.
Clifton, Marion P.
Cann, Donn
Cliff, Laura A.
Creighton, Bertha
Coolidge, Beulah
Denbi, Marie
Dale, Violet
Dale, Vivian
DeCoe, Teddie
DeTreville, Mrs.
Donnehue, Gertrude
Daly, Margaret
Doige, R. Irving
Deane, Cora
Dore, Ellen
Dunn, Emma
DeVoe, Edna
DeGroof, Lillian
Davenport Sisters
Dove, Emma
Dale, Kate
Dreux, Loraine
Dunbar, Ella
Erneck, Vally
Egan, Mrs. Louis
Emmet, Mrs. Harry
Earle, Nattie
Edwards, Emilie
Esmond, Mercuta
Parrington, Adele
Fitzpatrick, Mrs. Stephen
Fontainebleau, Ella
Forrest, Gail
Ferguson, Jeannette
French, Mrs. Frank
Fraser, M. E.
Gail, Ellen
Girard, Florence
Graves, Pauline
Gayler, Grace
Gilbert, Maud E.
Griffin, Britta
Gray, Alice
Hart, Mrs. G. D.
Harlow, Lou E.
Heyer, Grace
Hammond, B.
Huntington, Grace
Haselton, Blanche
Heath, Marie
Haynes, Gertrude
Hughes, Francis
Harvey, Florence
Johnson, Geo.
Johnson, Olbyl
Johnson, Bertha
Jarbeau, Verona
Jennings, Laura
King, Tess
Kempton, Miss
Kendall, Edith D.
Kingston, Margaret
Kempert, May
Karroll, Virginia
Knight, Josie
Keller, Anna
Kirkwood, Josephine
Kidder, Katherine
Kenyon, Georgia D.
LaVere, Mary
Lee, Bessie
Lennox, Jane
Lewis, Jeffreys
Lawrence, Vernon
Lytelle, Florence
Lorenze, Minnie
Leonard, Mrs. Alex
Leslie, Alice
LeRoy, Waco
Learock, Gilbertie
LaFayette, Ruby
Lieb, Beatrice
Lee, Helen
Luth, Lucile
La Couvier, Lena
Lowell, Helen
Montague, Louisa
May, Bonnie
Morrison, Naomi
Mohr, Goldie
Moore, Lizzie
Morris, Etta
Mitchell, Kittie
Murray, May W.
Mauson, E. R.
Mason, Adelaide
Moore, Laura
Maltman, Miss
Moore, Louise
Moore, Josie
Munford, May
McEvoy, Mrs.
McCauley, Inez
McDougal, Counne
Melton, Mrs. E.
Maretta, Eileen
Oberdofer, Jessie
O'Keefe, Annie
O'Brien, Eva D.
O'Hen, Margaret
Otis, Elita F.
Parr, Mrs. Albert
Pusey, Ida
Park Sisters
Potter, Alice
Paige, Dora
Parker, Geneva
Procth, Agnes
Rowland, Ellen
Roland, Ethia
Remming, Louisa
Redding, Francesca
Royce, Louise
Richards, Ruth
Ringer, Helen P.
Slater, Cora
Stokes, Belle
Smythe, Birdie
Sargent, Isabelle
Swift, Molly
Semon, Mrs. Harry W.
Seymour, Hattie
Snyder, Alice
Sayne, Viola
Soule, Leona C
Sanford, Carrie
Sprague, Estelle
Smith, Mrs. Carl
Stowe, Emily
Shaddock, Truly
Train, Pauline
Thornton, Dollie
Tack, Alice
Theobald, Dolly
Usher, Dorothy
Vernon, Cleo
Vernon, Ida
Van Dyne, Anna
William, Jean
Westbrooke, Alice L.
Weatherby, Belle
Welcher, Louise
Williams, Lela
Watkins, Daisy
Winston, Jennie
Warner, Ida
Woods, Adele A.
Whitney, Elizabeth
Wright, Harrietta
Wilson, Ella
Walters, Nellie
Wright, Mrs.
Waldron, Hazel
Waldron, Georgia
Walters, Minnie
Williams, Daisy
White, Catherine
Walton, Mrs. Hy.
Wilson, J. M.
Washburn, Lillian
Walsh, Warlon
Ward, Estelle
Young, Agnes
Youlitte, May. A

MEN.

Ashbrook, Richard
Acker, Chas. H.
Anderson, Albert A.
Anderson, Rosslin
Arbogast, Oscar
Ahern, Edw. P.
Alden, John B.
Askin, Harry
Adams, Harry F.
Aiken, Bol
Armstrong, Frank
Brooks, Walter J.
Briant, Budd
Buckner, J. M.
Brinkerhoff, W. H.
Bartlett, Sidney
Barry, Frank
Banister, Joe.
Brandt, Noah
Bray, W. H.
Bostwick, Herbert
Brown Pickering
Brown, F. A.
Butterfield, Walter
Barre, C. G.
Berry, Geo.
Bitter, M. M
Beckwith, W. G.
Bowen, W. H.
Brennan, M. J.
Bruce, W. A.
Backus, Geo.
Benjamin, Bert
Butler, Fay
Benedict, Kingsley
Bulkly, Harry G.
Burnham, Alfred
Brown, W. P.
Benedict, Lew
Brown, Alexander
Beach, Chas.
Berry, M. L.
Clarendon, Hal
Capwell, Thos. R.
Carter, Herbert J.
Collyer, Dan
Coffin, Jas.
Chambers, J. W.
Clark, Mr.
Campbell, Walter
Carmichall, Mr.
Callahan, Joe
Courtney, Geo.
Clemens, Cameron
Cowper, W. C.
Collins, John
Canfield, Chas.
Curt's, Willard
Clayton, Gilbert
Charters, Chas.
Curtis, F. B.
Carlton, Harry
Curtis, S. M.
Campbell, A. C.
Cowles, Chas.
Childs, Russell
Charles, Mack
Carlisle, J. T.
Casal, Billy
Clarke, Horace
Colby, Geo. W.
Carr, H.
Davis, Warren
Dean, Ralph
Delany, W. J.
Donnley, Jas.
Diamond Bros.
Dillon, Harry
Donaldson, Arthur
Dent, Geo. C.
De Witt, R. R.
Duff, Mr.
De Ellis & Valora
Davis, Harry E.
Donnelly, J. A.
Deblin, John
Durrant, Frank
Dante, Prof.
Dudley, S. H.
Dement, Allen
Daly, H. M.
Dashington, A. P.
D'Orize, C. E.
Dellissen, Alfred
Dolson, A. L.
Edwinstone, Geo. M.
Edwards, W. H.
Emmett, J. K.
Enoch, M. E.
Elmore, Dave
Everett, Mr.
Evans, Maurice
Eversole, Wm.
Elsner, Edward
Ewing, Horace
Elliott, Lewis
Fitzpatrick, Stephen
Ferguson, C. A.
French, Frank
Fleming, Clarence
Fields & Hanson
Fraser, A. G.
Fowler, Ed. A.
Francis, Wm.
Franklin, Jos.
Forsyth, E.
Fox, Imro
Fuller, Bert
Fitzpatrick, H. J.
Frankel, Jos.
Foster, Frank
Fitzpatrick, J. B.
Guise, Richard
Guth, R. K.
Gilroy, Chas.
Gilbert, Raymond
Gotthold, Milton
Gilmaine, C. G.
Grahame, Harold
Goodwin, T. W.
Grau, Albert
Groh, F. J.
Goodwin, T. W.
Glife ther, W. D.
Graham, B. R.
Ganthony, Richard
Girard, Mr.
Gibbs, Henry
Germaius, F. P.
Grell, Fred
Hunt, Jay
Hoffman, Harry
Hayden, Frederic
Waverly, J. H.
Howard, Benj
Halderman, John
Hartley, Frederic
Handeng, Gus
Hasbrook, A. E.
Hayes Frank
Huston, Z. R.
Haynes, D. W.
Halle, Richard
Haney, Felix
Huse, Gus
Hill, J. M.
Haven, F. P.
Hoffman, A. B.
Harrigan, Adams
Howe, Walter
Herman, Chas. A.
Hudson, A. F.
Holden, W. C.
Henley, E. J.
Harkins, W. S.
Hatch, J. F.
Hall, Howard
Henry, Geo. K.
Hirschfield, Max
Holland, Geo.
Hotchkiss, Archibald
Hood, Francis G.
Isaacs, A. S.
Ireland, Robt.
Irving, Wm.
Imtropidi, Fred
Jones, Herbert
Jaxon, J. J.
Jacobs, H. R.
Jordan, T. B.
Johnstone, M.
Jones, W. C.
Jessup, Mr.
Krouse, A. S.
King, F. G.
King, S. T.
Kelly, E. B.
Kenzie, M. L.
Kelly, W. N.
Kelly, Frank M.
Kelly, Allan
Keane, Harry L.
Kusell, Matt
Lennon, Nestor
Long, W. H.
Long, Jno.
Leon, Girard
Ladner, Jno.
Lay, C. A.
Lockhart, Geo.
Lawrence, Lionel
Lambert, Thos. S.
Lionel, C. J.
Luce, M. F.
Love, W. I.
Lando, Albert
Lawrence, E. S.
LaRue, Eugene
McQuaid, J. H.
McCormick, J. J.
Moore, Geo.
Miller, A. W.
Marston, G. W.
Manley, Chas.
McWade, John E.
McArthur, D.
Matchette, W. N.
Myers, H.
McClay, Fred
Miles, G. H.
Mainhall, Harry
Maynard, Chas.
Meredith, R. V.
Murphy, Fitzgerald
Mgr. Lillian Kennedy
Marston, Lawrence
Morrison, W. H.
Miller, Alex
Murray, J. K.
Mortimer, H. J.
Moulton, Arthur
McLane, Mgr.
Merwin, J. C.
Mack, Thos.
Mackey, L.
Mason, John
MacDonough, Doc
Miller, C. S.
Marks, Chas.
Melrose, Frank
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Norcross, Frank
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Newman, Mr.
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Nudgent, D.
Newell, Yank
Odlin, C. E.
Osborne, Geo.
Piper, T.
Porter, A. H.
Pruette, Wm.
Phillip W. F.
Phelps, L. B.
Palmer, Geo. W.
Pierce, H. R.
Quinn, O. H
Quinby, Franklin
Richards, Wm.
Robinson, A. G.
Russell, Fred
Reed, H. E.
Roland, H. L.
Rock, S. E.
Raynes, J. A.
Robert, Theodore
Riddell, F. D.
Reckwell, L.
Randall, Peter
Roberts, W. C.
Raymond, Dean
Ricaby, S. B.
Rudy, A. V.
Reeves, W. S.
Royce, R. L.
Reid, Hal
Ritchie, Franklyn
Russell, Lewis J.
Ravenscroft, Horace
Swift, Mahen
Spencer, Willard
Sullivan, John T.
Scotte, C. J.
Sheehan, Dan
Smith, Percy
Stevens, Elvyn
Silverstine, Joe
Salter, E. R.
Sanna, Nichola.
Stanley, Burton
Stanley, Chas. F.
Sutherland, A. L.
Stoddard, Harry
Sinclair, E.
Stowe, John F.
Shaw, Bertrand
Sargent, Harry
Stover, Geo. W.
Scarston, J. W.
Summers, Geo. H.
Smith, Fred
Smith, W. H.
Strebig, J. V.
Sanbrook, J. J.
Sharer, R. T.
Stevens, B. D.
Strange, S.
Seasted, Chas. F.
Smiley, Chas. A.
Sharpe, A. G.
Temple, Ed
Templeton, John
Thayer, Burt C.
Tounsend, Chas
Temme, Arthur
Thorpe, Morgan
Trout, Harry R.
Thompson, W. A.
Terry, John S.
Tierney, John
Underhill, Geo.
Venable, Chas.
Vernin, J. C.
Verney, Harry
Vauney, John
Wilson, Floyd
Williams, Tony
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Wager, Leonard
Willey, Geo. H.
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A GREAT HIT! *THE NEW ROMANTIC STAR!*

W. S. HART

Supported by Miss Constance Williams.

Direction FRANK DIETZ.

ALAN DALE'S VERDICT::

New York Journal, Feb. 4, 1898.

W. S. Hart, the new young "star" who has just crept into New York via the Bowery, need not feel in the least afraid of metropolitan criticism.

This young star was something of a surprise to me. I saw him a long time ago, I now remember in the "support" of Modjeska, in a Shakesperean role. His artistic temperament was quite apparent. But he has improved, developed and sprouted quite unusual power. In "The Man in the Iron Mask"—still quite an interesting "romantic" drama, Mr. Hart richly deserves all the encouragement that my feeble pen can give him. It isn't every actor that can appear as twins successfully. It isn't every actor that you would care to see doubled. As a general thing half of the average Bowery actor is quite enough for the unaccustomed stomach.

Mr. Hart has everything in his favor. He is young, spectacularly picturesque, and fervid. He is brainy instead of beefy, and the quieter moments of his work as Louis XIV, and Gaston D'Orville were admirable examples of repression and art. The roles were surprisingly well differentiated—the sombre king and the enthusiastic twin brother stood conspicuously forth in separate lights. In his loudest "agony" moments Mr. Hart was inclined to verge into ranting, probably because the road demands that kind of thing, and the Bowery is not Broadway.

I don't want to swell Mr. Hart's head (the lithographers can do that) or to mar his career at its start, but I venture to say that here is a young actor who is cut out for a romantic star. He is a sort of masculine Julia Marlowe, and he will ultimately reach Broadway with triumph, as Miss Marlowe has done. And then there will be a cry of "I've discovered him!" from at least a dozen earnest pens. Mr. Hart is already discovered, and all that he has to do now is to place wet compresses on his forehead and hope for the best.

It is very seldom that I advise an actor to "star," because there are very few actors who have anything to star upon but their own overwhelming vanity. A [illegible] frequently makes a star, and now seems to be [illegible] Mr. Hart seems to have made himself with [illegible] critical counsel, and his experiment on the [illegible] tinctly successful. He can keep his eyes open [illegible] Broadway chance, and in the meantime, [illegible] harlots and the economic wolves are at a premium. There is a good field for Mr. Hart.

"The Man in the Iron Mask," dusty with age, is still virile enough to-day, and although to modern intelligence it is just a trifle obscure, and both brothers are inclined to be dull, it is preferable to a good many romances of the Gilbert Parker, Stanley Weyman and Anthony Hope style.

Miss Constance Williams, the leading lady of the organization, is an extremely refined young woman, with quiet and artistic methods. "The Man in the Iron Mask" does not give her very many opportunities, but she gets the "and" on the programme, and some fat type, so she need not be pitied. When Miss Williams comes further uptown I am going to advise her to pay more attention to her costume and hide her neck. The giraffe-like neck has already been copyrighted. In spite of her frocks, however, Miss Williams makes an excellent impression, and she may be urged, with Mr. Hart, to "go ahead," rather than a-neck.

But the point of the production at the People's Theatre is Mr. Hart, a sort of felicitous blend of Haworth and Faversham. There is nothing "ready" about this young actor. He is built for Greater New York and he will "get there." There are some actors who—like murder—will out.

The "profession" is overcrowded, but with bad actors. The good ones are few and far between. Mr. Hart belongs to the good ones. The very fact that he has not noticed the atrocity of his photographs points to the fact that he is modest. And modesty, "in pure and undefiled" affair that is always worthy of recognition.—ALAN DALE.

For open time wire FRANK DIETZ, Lyceum Theatre, Rochester, N. Y.

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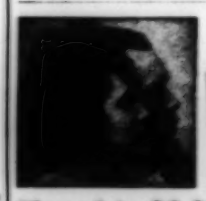

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Born.

MIRON.—A daughter to Mr. and Mrs. Joseph C Miron, at Webster, Mass., on Feb. 1.

Married.

DUPREE—RAY.—Frank Dupree and Ella Ray, at Mt. Vernon, N. Y., Jan. 30.

GRIFFITH—WILLIAMS.—Samuel Griffith and Dora Williams, at Mitchell, S. D., Jan. 27.

HINEBAUGH—DE TOURNEY.—E. G. Hinebaugh and Elsie de Tourney, on Jan. 25.

HUNT—BROOKS.—In Chicago, Ill., on Feb. 4, George E. Hunt and Ida G. Brooks.

McLARNEY—DUDLEY.—Thomas McLarney and Maude Dudley.

MORAN—MILLAR.—Frank Moran and Jessie Millar, at Philadelphia, Pa., on Feb. 1.

Died.

ADAMS.—Mrs. W. Q. Adams, at Portland, Oregon, on Feb. 4, of heart failure.

BOOTH.—At Rochester, N. Y., on Feb. 2, of consumption, Arthur E. Booth, aged 28 years.

HARTMAN.—David Hartman, at Connersville, Ind., on Jan. 29.

HEEGE.—Gus Heege, at Cleveland, Ohio, on Feb. 2, of kidney disease, aged 56 years.

LYTELL.—Mrs. William Lytell (Blanche Mortimer), at Schnectady, N. Y., Jan. 31, of consumption.

MINNELLI—William Francis Minnelli, only child of Professor and Mrs. V. C. Minnelli (Mina Gennell), at Chicago, Ill., on Jan. 28, of membranous croup, aged 2 years.

MORROW.—Robert Morrow, at Providence, R. I., on Feb. 6, aged 59, of Bright's disease.

RICHARDSON.—Clarence M. Richardson, at Baltimore, Md., on Feb. 2, of apoplexy, aged 50 years.

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COOKE AND MUNNELL.

LETTERS TO THE EDITOR.

PRESIDENT WHEELOCK ON AFFILIATION.

NEW YORK, Feb 4, 1898.

To the Editor of The Dramatic Mirror:

SIR.—In view of recent disclosures, I feel constrained to attach a few additional paragraphs to the literature anent the matter of affiliation between the Actors' Society and other organizations of labor, and I sincerely trust these "last words" will put a period to the discussion that will be emphatic and final.

Too much undesirable publicity has already been given to the action of this Society in electing to amplify its strength and extend the scope of its usefulness to the actor by an alliance with the powerful Federation of Labor, and the opportunity has been but too readily availed of for the exploitation of illnatured flippancies and some extravagant humor at our expense. That "a little leaven leavens the whole lump" no more applies to the reportorial profession than to the profession of acting we are charitable enough to believe, so we refuse to condemn all newspaperdom for the indiscreet utterances of the few. In my official capacity I wish to thank the press, and notably THE NEW YORK DRAMATIC MIRROR, for the many courtesies extended to us and for the generally impartial consideration accorded us by the representatives of eminent journalism.

The present movement of the Actors' Society is a dignified one, well and thoughtfully conceived, and to be judiciously executed. Behind it lie the principles of right and equity, and with it follows ever and always the hope of ultimate redemption for our calling and its dependents from the iniquitous operations of managerial rapacity to which we have heretofore fallen victims. The actor has seldom demanded much from either State or people; we seek now but simple justice, the recognition of our rights as important factors in the business of the theatre, and granted which the world may wag merrily on undisturbed by further plaint from us. To offset the apprehensions of many who fear contamination (?) with the carriers of hod, shovel or broom, I would mention that in the proposed measure of affiliation a direct association with the Federation of Labor is not contemplated. Our immediate connection will be with the National Alliance of Theatrical Stage Employees, representing, when our admission is accomplished, every interest concentrated behind the footlights. Our charter from the N. A. T. S. E. will give us merely nominal relations with the larger body, but it will enable us to marshal a strong political force to assist us in securing such necessary State and National legislation as our conditions may demand. The effectiveness of this tentative power that we can call to our aid is not to be lightly considered, and it is to be deplored that many of our unthinking members have seen fit to cast ridicule and contempt upon the possible contingency of a fraternal union with common labor.

I wish to say, by way of reply to a suggested reflection contained in a paragraph of your editorial in this week's MIRROR, that, since the first agitation of the question of affiliation, only seven formal resignations from the Society have been received, and these from unimportant people of the profession. Many have lapsed in their dues under the fallacious impression that by so doing they may quietly drop from the roll of membership without exacting comment. For the edification of these latter I desire to say that under the laws of the State of New York, wherein the Actors' Society is incorporated, this Society has the right to demand all moneys due from delinquent members, and to secure the same, if need be, by legal process through the courts. Therefore, by this, let the various members or stockholders of this corporation who have failed in their annual payment on the common stock deem themselves fairly warned that this Society will invoke legal means in the prosecution of its claims against them. Exception must be made in behalf of those who through lack of employment or other unfortunate circumstances have been unable to meet their dues, and the receipt of a valid written excuse will be accepted as equivalent to their good intention, and I doubt not that the Board of Directors will arrange some provision by which more time will be extended to such delinquents.

In this connection I wish to call attention to the publication in a recent issue of a so-called dramatic journal of an article bearing the signature of a member of this Society. "Appeals" have been sent out to our delinquent members, it is true, couched in respectful language, neither frantic or pathetic, unless its receiver finds pathos in the fact of debt. With some the appeal has touched a chord of tender sympathy (?); with some the sensibilities of reason have been awakened; and yet with others the springs of anger have been penetrated, releasing often a torrent of vituperation. This member's case will come up before the next meeting of the Board of Directors, when she will be given a fair opportunity to explain her reasons why, as a newspaper woman, she has committed an offense against this Society in violation of her obligation under Article IV., Section 9, of the By-Laws.

In conclusion let me say that the epoch in the existence of the Actors' Society that was marked by inactivity and retrogression has ended, and passing the crisis that threatened us with disintegration, we are entering upon an era that promises the solution of all our embarrassments, and we dearly hope and believe will bring the accomplishment of our object—the promotion of the profession of acting and the protection of its exponents in the honorable pursuit of their artistic calling. To those who would remain with us, even though they take no active part in our councils, we offer all encouragement in reward for their unflinching loyalty. To those now without our ranks who would join their issues with us, we extend a hearty welcome; and to those who would for reasons of their own sever their fraternal relations with us, we shall set up no barrier to their graceful exit. Any resignation accompanied by a settlement in full of all arrearages will be cheerfully and unreservedly accepted. And let me here say to these latter that when, in after days, they realize their error and repent of their rash act of secession, shall they but come to us in meekness and with proper humility we shall receive them back in forgiving spirit as does a loving mother her truant child. For while we bear the odium of a malicious purpose, truly we carry no malice in our hearts toward anyone.

I have spoken at length to avoid further repetition; now I am done. Very respectfully,

JOSEPH WHEELOCK.
President Actors' Society of America.

DOES NOT BELIEVE IN AFFILIATION.

NIANTIC, CONN., Feb. 5, 1898.

To the Editor of The Dramatic Mirror:

SIR.—In your valuable edition of Feb. 5 are several interviews, pro and con, as to the advisability of the Actors' Society of America affiliating with the N. A. T. S. E., and some of the arguments are full of sensible and well meaning intentions, while others are equivocal, and set forth nothing that can be of real benefit to the actor in general: I mean the rank and file, for the actor is in all cases the party of the second part, and entirely dependent upon the manager, who is the projector of all conditions in which the actor finds opportunity to display his talent, so without the manager we would need no actors. I have found it easier for the manager to fill the actor's place than for the actor to place a manager. One is scarce, the other is in a glutted market. So let us make managers of good quality and then the actor will be in demand.

I was one of the original founders of the Actors' Association for the purpose of weeding out of the business the irresponsible manager, and that I am sure would in time have been done, the rest would have adjusted itself and the actor would not have been compelled to take a radical stand, as this affiliation indicates will be the ultimate result and the rock upon which it may split and be the death of the good the Society might have done for the profession.

Mr. Courtleigh says very sensibly: "Why should a leading man getting a big salary and in a first-class engagement lose it because a stage hand at $14 per week has a grievance with a manager, creating what might be a strike and causing the whole company to lose a night's salary and perhaps a season's engagement?" In all my remembrance of strikes I have never seen the striking union gain their point or cripple capital but for a brief period. The places of the strikers are filled, and everything goes on just as before. The actors, some of whom have families, are made to suffer pecuniarily and mentally and physically. I am sure those holding leading positions in the profession will be loth to sacrifice very much for the rank and file, so the resignations of many of the leading actors who now belong to the Society may be looked for. They have already begun, according to the President."

Mr. Mackay says in his views of the situation of the actors: "They are in a plight where they need a helping hand, more powerful than they themselves can wield." I think this "powerful hand" will act as a boomerang. Again he says: "The actor as an individual has no chance in the battle for existence." Why not? I might quote the old proverb, "Make yourself necessary and success is certain." All conditions have changed since the "palmy days" of forty years ago.

As to novices being engaged by the manager instead of older, experienced actors, I can remember seeing actors away past the age of youth playing parts for which nowadays managers engage people who are of the age and appearance of the characters. Queer wigs and powder were the forlorn devices of forty years ago, but we are advancing with the times. We were all novices once, and some mighty bad ones, too. I have seen performances by persons who had never before been upon a legitimate stage and I marveled at their ability. So it does not signify because one has been on the stage a number of years (as I have) that we are able in all characters.

In the "good old days" one "went on" for fifteen or twenty parts in a week, and ranted and strutted and floundered through to the end, regardless of technique, on the go-as-you-please plan, give and take—"I do so and so," "You do so and so"—broad sword combat, red fire, and quick curtain. Now compare that work with that done to-day by our up-to-date actors. In the "palmy days" I never saw such performances as those given of Secret Service, The Heart of Maryland, Held by the Enemy, Gismonda, and hundreds of others. And it looks to me as if Mr. Mackay intends the Actors' Society to use the N. A. T. S. E. as the monkey did the cat when he wanted the hot chestnuts. He says: "When our purpose is accomplished, we can cease being members of a union and return to the artistic field." Were I a member of the N. A. T. S. E., I should take exceptions to those remarks and look to it.

I am confident Mr. Mackay does not consider an ordinary property man his equal in intellect. I do not! If he were, he would not be a property man. I would like to have a photograph of the stage carpenter who has "more intellect" than any Hamlet on the stage to-day. No, no, Mr. Mackay, you are simply patronizing the N. A. T. S. E. as the monkey did the cat, and only acknowledging the weakness of the A. S. of A. to do anything for itself. I do not think this affiliation will work any more than oil and water, and I think if those who voted for it were to reconsider it, they would not do so again. Mr. Mackay also says: "The educated people necessary to good performances of good plays are totally lacking." What have Mr. Crane, Boyd Putnam, George Clark, Henry Miller, Viola Allen, Melbourne McDowell, and Julia Marlowe, and hundreds of others to say to that? Methinks he doth protest too much.

I shall watch the result with much interest, and I think I see the result. That the actor can better his condition I am sure. Get the manager to respect the actor, and vice versa; make the manager want you; refuse to act unless you get your salary, and keep all actors posted as to irresponsible managers; do your work well, pay strict attention to your make-up, and you have made yourself necessary and success is certain.

Yours truly,
D. R. YOUNG.

AS TO SKETCH WRITING.

NEW YORK, Feb. 3, 1898.

To the Editor of The Dramatic Mirror:

SIR.—Permit me through your valuable columns to elucidate much that is foggy, and to the literary mind mysterious, concerning the requirements of what is jauntily called "a vaudeville sketch."

Lured away from a temperate course of livelihood into a dazzling-calciumed-pleasure-resort prospect, I myself plunged gleefully into that pool where police reporters blossom into Ibsens and mere poets become dramatic authors, splashed about merrily, claiming the "stars" above them and calculating future royalties.

There is a great deal of mental arithmetic required in the composition of a "sketch writer," infinitely more than any average member of the American Dramatists' Club would imagine. At first, in the green radiance of my imagination, I thought that dramatic construction would be a novelty to vaudeville audiences. It is not. They are too credulous for one-act plays. A play is too theatrical for them: they want a "specialty." Vague and elusive word that to the man who thinks he'll give Sardou an extra wrinkle of anxiety before he dies. A specialty. I had to get down on Third Avenue, and then again on Eighth Avenue, before I thoroughly absorbed the meaning of a specialty, the value of a specialty, the beautiful silken charm with which it enthuses an audience. That was a terrible moment when I realized that not even Shakespeare had ever written a "specialty."

One or two sketches I observed had a little dialogue trimmed around the "act," but the audience tolerated it as we accept a paper frill on a lamb chop, as something to be unnoticed. Vaudeville audiences have learned to look upon dialogue on the stage as a bad habit. As Weber, of Weber and Fields, expresses it, they like to see the actors "talk in motions." I believe there is a great field open to Professor Garner, the man who has been learning the language of monkeys, as a sketch writer. I wish I had his educational advantages. For a man with a cultivated talent in gibberish, the vaudeville stage is a Klondike. There are vaudeville theatres in New York where a one-act play is given a few days' shelter, and treated with a certain amount of charitable patronage, but ask any "sketch team" on the same programme what they think of it. My! My! Their opinions are not fit for publication.

I had a lady come to me, who had been half around the world with a troupe of performing dogs, who had a pet poodle she wanted to star. "I hear you write refined society sketches," she said to me. "I would like something dainty in the way of a monologue that I could work with my French poodle." It seems incomprehensible, doesn't it, but there it is. The audience, however, is the smallest obstacle to a man who starts in to write "sketches." In fact, his only friends are in the audience, and they but distant friends. It's the performers who take the starch of authorship out of you. After a suitably humble appeal I was admitted once to a preliminary rehearsal of a "sketch" I had "arranged" for a "star."

"Come in; we'd like to have some one hold the MSS. for us," she had said in kindly tone. The rehearsal proceeded. When it was over, she said: "I've made a few changes, as you see—put in a few things that have always been safe with audiences. Does it strike you as being funny?" It did, but the joke was on me.

Another distinguished actor with a reputation for the highest form of character work came up to me on Broadway.

"Have you got a 'sketch?' You see, I've got my pockets full of them." Still he wanted more. His appetite for feasting on MSS. was increasing instead of diminishing. I mentioned a "little thing" with some slight pretension to dramatic situation.

"Has it got laughs, laughs, laughs?" he roared. "It must have at least a laugh a minute." I faded into a neighboring cafe, and pondered over a new patent laughing machine that I had heard talked about.

Another disappointment in store for this "sketch writer" is the "returns," as the acting manager in dress clothes would say. Many a man who has written a sketch, and found a friend willing to hear it read aloud (for drinks), values the MSS. at $250 and sells it outright for a $10 bill. This, of course, is not always the case. I have heard it rumored (dear, old phantom rumor!) that there are "sketch" writers who decline to see an actor or actress personally without a greenback of liberal dimensions in advance. This is a good scheme, and it has been liberally suggested as a method of making the "sketch writer" an honor to his profession; but it reigns supreme only as a scheme. One must become a Shakespeare of "sketch" writers to get an actor to pay cold dollars down on something he has not got, but is going to get.

A great deal more could be said on this subject. I have merely dashed off in the impressionist school a few daubs in the art of "sketch" writing. This will serve to explain much to pressing creditors. I am still learning this great art, however, and in time I may discover what vaudeville actors really want when they think they want it, and what vaudeville managers really mean when they talk about "giving dates." As to the audiences, they are growing more hopeful every week.

Yours sincerely, W. DE W.

AN AUTHOR REPLIES.

NEW YORK, Jan. 31, 1898.

To the Editor of The Dramatic Mirror:

SIR.—Will you permit me to answer a critic through THE MIRROR? I wish thus to address a well-known contributor:

My Dear Mr. Milton Nobles.—You must mean me. I have read twice and thrice, and the conviction is gradually borne in upon my doubting soul that it is upon me and my poor little Christmas story that the vials of your wrath have descended.

True, you have got things somewhat mixed. My heroine was not holding a "responsible," etc., in a "dramatic," etc., and the front row admirer did *not* frequent the greenroom. But you are rather mixed in your criticism, Mr. Nobles, so I cannot but imagine, in the general mixedness, that I am the culprit who caused it.

I am very sorry that you do not like my "charming Christmas carol," though my sorrow will not keep me awake o' nights. But when you remark that Clement Scott could find no better ally than I in his diatribes on the degeneracy of dramatic women, I fear my indignation will. What in my "carol," may I ask, has rolled the thunders of your denunciation to so damnable a conclusion? Was it because, as you remark, my heroine was seduced? Then why not thunder against Tess and Trilby, Camille, Hester Prynne, and bid them vanish from the face of the earth? The story of seduction is as old as sin and as sad as sorrow. It has been used by novelists, poets and dramatists from the beginning, and will endure to the end, or as long as a man exists or a woman endures.

Or is it, as I infer, because my heroine was an actress and her seducer an actor that you cavil thus clamorously? Go to! It is you, then, not I, who is the ally of Clement Scott. Why this supersensitiveness over *our* virtue, *our* morality? There are good and virtuous models in artists' studios, but they rose not in a body when Trilby was thrown broadcast, to shriek themselves hoarse over their virtue. Puritan women are mathematically moral, but they clamored not in denunciation when Hawthorne fastened the scarlet letter upon the breast of one of their number. Neither did the clergy thunder from Sinai because one among them was portrayed as a man and a sinner. Is *our* virtue alone so puny and pitiable a theory that we must rise and screech to defend it when the novelist or satirist bears down upon it? And are we so supersensitive that not even a poor little tale can be written in which one of our number is of the more sinned against than sinning without causing us to quake and quack? Fie, fie! And likewise—out upon you!

Our virtue—the virtue of the women of the American stage—will attend to itself. We have no need to shriek about it or go into spasms till it gets black in the face. It is not so sickly and rheumatic a thing that a few gusts of criticism or some raindrops of satire are going to cripple it forever. Sin exists in our profession as well as in all professions; as well as in *all* life where there are men and women and human nature. Let us face the fact boldly and modestly. Do not let us be ridiculous by being over-rambunctious. Much noise carries little weight. No one can scream with dignity save the American eagle, and even he, poor, overworked bird, sometimes loses in the process. It is not wise to deny too vociferously. Why should we rise, nay, rush, to "explain" every time a little ink is thrown in our direction? To tell the truth, we are in danger of destruction by overmuch defense. We are defended, not wisely, but noisily and too well. We need not make our virtue a question of notoriety. If we go quietly about our own business, the rest—or the *best*—of the world will calmly pursue the even tenor of theirs. The woman (or sex) accused who wins honor and respect and belief is the one who knows the deep dignity of silence and the irresistible force of a quiet tongue, not she who rushes blatantly up and down the market-place and from the house tops bellows forth her innocence. If Trilby had been made an actress we, or our friends (?), would have undoubtedly made ourselves ridiculous. Yet there are Trilbys among us, and some of them do not, die, but, bereft of love and hope and belief, even live in uptown flats, like unto our sisters of any other calling. Even thus our virtue is neither damned nor degraded thereby, and it is certainly not built upon the shifting sand that will cause it to fall, or seem to fall, through the same, considered from the novelist's standpoint, being accepted for publication. Fie, fie upon you!

Assume a virtue if you have it not! Nay, nay! *Have* the virtue, then serenely mind not any assumption from whatever source it comes.

EILEEN MORETTA.

THE THEATRE RATIO.

SPRINGFIELD, MASS., Jan. 29, 1898.

To the Editor of The Dramatic Mirror:

SIR.—In an editorial in THE MIRROR of Jan. 29 you estimate the general ratio between the theatre and population to be as one to fifty thousand. This estimate is very interesting to me, as I have given the subject some study, and it had seemed to me that the theatre ratio was not fixed, but sliding. You say: "There are few cities with a population of 50,000 each that boast of more than one theatre. In fact, the ratio of one theatre to every 50,000 inhabitants will probably hold good the country over."

It is true that not all cities of 50,000 inhabitants have two theatres, but it is also true that there are few cities of 60,000 inhabitants but have more than one. For instance, Bridgeport, Evansville, Seattle, New Bedford, and Salt Lake City, which have, as estimated, 60,000 people each, have two, two, three, one, and three theatres respectively, making an average ratio of a fraction over two to every 60,000, or, say, one to every 30,000 people. Thus the New York ratio will not apply generally to cities of 60,000 inhabitants.

It is estimated that Los Angeles, New Haven, Albany, Atlanta, and Worcester have each about 100,000 inhabitants, with three, three, four, two, and three theatres respectively, making an average ratio of three to every 100,000, or one to every 33,000. According to your ratio these cities should have two theatres apiece. There are three cities hovering around the 600,000 mark—Boston, Baltimore, St. Louis. Of these only Boston can show a theatre ratio of one to 50,000, but as the theatres of that place draw on large suburbs, we may say, strictly speaking that the New York ratio will not apply to these three big cities.

Some cities of less than 50,000 inhabitants have two or more theatres. Waterbury, Conn., has two, with a population of 35,000; North Adams, Mass., with barely 20,000 people, has three; Holyoke, Mass., has two, with 40,000 population; Middletown, Conn., has two, and there are numerous other places that would come in this category. On the other hand, as we go South the theatre ratio is very much lowered below that of New York. Owing to climate, peoples and occupation it is not easy to speak definitely of the theatre ratio, but one thing is noticeable—that it tends to decrease as the population increases. As the city grows the more poor it has, and in a city like New York the poor makes up a vast army which never indulges in amusements. This is compressing the subject in small compass, but if the matter were gone into deeply I think it would be shown that the theatre ratio cannot be fixed.

A. L. SEAGER.

[The letter of Mr. Seager is interesting, but it places a too arbitrary construction upon the editorial in THE MIRROR referred to. That editorial did not assert that the ratio was definitely fixed at one theatre to every 50,000 of population. While Mr. Seager's citation of various cities which have a larger number of theatres than one to every 50,000 of population shows that ratio to be erroneous as to those cities, his own admission of different conditions, especially in the South, where the larger populations have relatively fewer theatres, would seem to bear out THE MIRROR'S statement, which was approximately meant to cover the country as a whole, and not to relate to exceptional cities—ED. MIRROR.]

CHEAP THEATRES FOR SMALL TOWNS.

ONEAWEEKVILLE, Feb. 2, 1898.

To the Editor of The Dramatic Mirror:

SIR.—It has occurred to the undersigned that a profitable subject for the exchange of ideas in the columns of the favorite dramatic paper would be one which would give to managers in the smaller one-night stands a clear idea of how cheaply a comfortable, modern playhouse may be constructed. It has been stated to the undersigned that a theatre suitable for a town of from 4,000 to 8,000 inhabitants can be constructed and equipped, not counting the cost of the ground, for less than $7,000. How true this is, of course, cannot be stated by one who has never been through the mill, but it is certain that if this can be done many towns which are now struggling along with third-story halls, poorly heated, seated, and equipped, would have theatres in which modern plays could be properly staged, in which players and audience would be more comfortable and in which better business could be done for all concerned.

It is a good company, indeed, that does not occasionally have to avail itself of the small "one-nighters," and if the theatre accommodations were at all worthy there would be more money and more comfort for everybody. In the estimate which the undersigned heard made were included an iron covered frame shell, or a steel frame with veneered brick walls; a large stage equipped with twelve sets of scenery, rigging loft, and ten dressing rooms; 300 fine, 200 medium, and 200 ordinary opera chairs, and benches for 250; steam heat throughout, electric wiring or piping for gas throughout, four boxes, sloping floor, balcony with gallery space in rear, and to include nothing for decoration or especial architectural effects beyond the plainest of painting and finishing.

If this can be done, it would be a boon to everybody to know it, for there is money that can be obtained in almost every town for an investment such as this, where a big brick or stone building would be out of the question. It seems as though this matter deserves a very thorough discussion, and there must be among the readers of THE MIRROR many persons who could give ideas and experiences which would be of immense value. Fraternally,

THE PARTY OF THE SECOND PART.

A LETTER FROM AN AUTHOR.

NEW YORK, Feb. 2, 1898.

To the Editor of The Dramatic Mirror:

SIR.—I must appeal to your sense of fairness to be permitted the use of your columns to protest against the denunciation—it cannot be called criticism—of my sketch which appears in the vaudeville department of your last issue.

Your critic says: "It is still the nastiest sketch that has so far been done in vaudeville." On the other hand, the New York journals, with (I believe) one exception only, are unanimous in their approval; all the New Haven newspapers are also enthusiastic in their commendation, and last, but not least, Mr. Tony Pastor writes: "I am well pleased with the farce A Dingley Tariff Baby, and with the company you had with you. I am sure it will be a success wherever produced with an equally good cast." And this is the piece which your critic stigmatizes as "Simply a collection of double-meaning gags!"

I am not concerned with the personal opinion of your representative, and should be quite content to leave the matter to the judgment of the majority of those who have seen the piece, but as THE MIRROR is widely circulated and the stricture of which I complain will come under the notice of many managers who have not had an opportunity of witnessing the sketch, it is calculated to injure me materially from a business point of view.

The notice is—to put it mildly—incorrect. The writer insinuates that only a few of the people present were amused, whereas, as a matter of fact, nine-tenths of the audience were in ecstacies of laughter all through the performances. Is it to be supposed that managers would permit a piece such as he describes to hold the boards during the entire week?

The motif of the sketch resembles that of Confusion and a score of similar pieces. The audience knows from the very start that the misunderstanding is perfectly innocent and is brought about solely by the blunder of a spiteful old maid who mistakes a doll for a baby. The mind must be prurient indeed that will stigmatize as indecent such a harmless piece of fun as The Dingley Tariff Baby.

W. H. FULLER.

A GLANCE BACKWARD

URBANA, O., Jan. 26, 1898.

To the Editor of The Dramatic Mirror:

SIR.—In looking over my copy of THE MIRROR Annual issued in 1898, I was interested in the great changes noticeable between the list of companies on the road that year and the list of companies in this week's issue of THE MIRROR. In 1898 there were 253 attractions in the list and this week's MIRROR shows 408. One hundred and eighty-five of the attractions of 1898 are out of existence. Nineteen companies in this season's list were in the list of a decade back. Among those before the public in 1888 who have since died are Edwin Booth, Lawrence Barrett, Frank Mayo, Frank I. Frayne, W. J. Florence, Dion Boucicault, J. K. Emmet, Charles Parsloe, Herrmann, Ben Maginley, William Hoey, William Mestayer, Carl Rankin, Hugh Fay, George S. Knight, Frank Slavin, Henry Aveling, Pat Rooney, Sam Chester, Newton Gotthold, Milnes Levick, Spencer Pritchard, J. C. Stewart, Jr., Edwin Vanderfelt, Fred Mathews, J. K. Vernon, John H. Connor, Harold Forsberg, Maurice Hepperd, Ed Sylvester, Henry Vanderhoff, De Lars King, Leslie Edmundi, Ad. Ryman, Tom Daly, E. J. Buckley, Charles Bishop, Sr. and Jr., W. S. Daboll, Sam Hemple, Alf McDowell, John Peasley, Charles Coote, Harry Sewall, John L. Manning, Charles Fish, Harry Buckingham Barnum, P. S. Gilmore, Mrs. Drew, Mrs. D. P. Bowers, Rosina Vokes, Mrs. Scott-Siddons, Nellie Brown, Emma Abbott, Lillian Olcott, Patti Rosa, Kate Castleton, Katie Putnam, Marie Prescott, Annie Pixley, Nellie Free, May Brookyn, Lillian Conway, Helen Windsor, Mrs. E. M. Post, Etta Frank, Alice Harrison, May Buckingham, Mrs. Jennie Kimball, Joie Sutherland, and many others.

WILL H. McGOWN.

A BOOK THAT ACTORS SHOULD READ.

KANSAS CITY, MO., Jan. 25, 1898.

To the Editor of The Dramatic Mirror:

SIR.—To-day I have been reading again Alfred Ayres' remarkable work, "Acting and Actors," and I want to urge every other actor to read it, for such reading cannot fail to be of inestimable helpfulness and benefit. To me "Acting and Actors" has brought many blessings, and each time that it is read new hints, new cautions, new suggestions are found, each of great value. Such a book is almost a necessity to the earnest, honest follower of the drama, and it has seemed to me that these words may help some others to find a guiding star that shall lead them safe through many perilous passes, and show to them the narrow path that reaches toward the goal of true dramatic excellence.

Yours truly,
A PLAYER

QUICKLY ADJUSTED.

NEW YORK, Feb. 4, 1898.

To the Editor of The Dramatic Mirror:

SIR.—As a rule we have so much cause of complaint against railway companies that I am sure you will be pleased to notice the following speedy settlement of damage by the Delaware and Hudson Railroad company: Our baggage was lying upon the platform of the station at Ballston, N. Y., when a passing locomotive caught and pretty badly smashed two trunks. C. E. Durkee, the general baggage master, happened to be on the train, and when we reached Albany he immediately took the owners of the damaged property, our leading lady and stage-manager, to a store where they were permitted to select new trunks. The damage was done about 10 o'clock and settled for before noon. This is the quickest adjustment I have knowledge of.

Very truly,
GEORGE H. MILLER.
Acting Manager The Tarrytown Widow company.

To Repertoire Comedians:

Those who are doing specialties and are at a loss at times for new jokes and songs, in fact, sure hit talking matter, will find it to their interest to address

BERT LESLIE, N. Y. MIRROR.

MIRROR INTERVIEWS.

JOSEPH WHEELOCK.

Joseph Wheelock has had an extensive and interesting career. While possessed of a great deal of magnetism, and thoroughly versed in the technique of acting, he has never aspired to be a star, preferring to rank as a leading man. As such he has made a memorable record for himself, and his name will not be omitted in the annals the American stage. On being asked to give an autobiographical account of his career, Mr. Wheelock said:

"My theatrical career began in Boston in the humble capacity of a supernumerary. That was at the Boston Museum, season of 1856 57, just after I had left school, and was serving my apprenticeship at a mechanical trade. I was born in Vermont, but was taken to Boston when I was a year old, and afterwards attended the old Elliot school at the North End."

"Didn't you occasionally play small parts during your first season at the Museum?"

"Oh, yes; I played the servant in Betsy Baker, and the policeman in The Silver Spoon, and so forth. James Ring, the stage-manager, always tried to induce the traveling star to get one of the six salaried supers to play small parts. Like most boys, we were always on the lookout for fun. I recall that when E. L. Davenport was rehearsing William Tell four of us had to step forward, force him to his knees, and hold him down for a few seconds in the scene in which Tell refuses to bow to Gessler's cap. Out of regard for Mr. Davenport we handled him very gingerly at rehearsal, and he, imagining that we were lacking in physical strength, intimated that it would be better to have four full grown men. But Mr. Ring suggested that we try the scene over again. On the second trial we used just enough force not to make it too easy for Mr. Davenport to throw us off. He wasn't quite convinced that we were strong enough, but Mr. Ring told him it would be all right at night. So he took his word for it. At the night performance we held Mr. Davenport with such an iron grip that he couldn't rise from the stage, although he tried with all his might and main. He didn't complain of our lack of muscle after that. I'm sorry to say that on the last night of his engagement we were guilty of a very unprofessional trick. In the last scene of The Hunchback the supers figured, of course, as guests in the wedding procession, and had to wear old-fashioned wigs. It was customary for the supers to have their hair cropped very close to the head. Before going on the stage we were inspected by the stage-manager, and just as soon as we saw he wasn't looking one after the other of us quickly grabbed his wig and, concealed it under his coat. When the first super appeared with his elaborate costume and a Sing Sing crop, there was a general titter. By the time the last super was on the stage the audience were in an uproar, and the performance had to be finished in pantomime. As soon as we got off the stage we scooted for our dressing rooms. The stage-manager, in order to pacify Mr. Davenport, sent the callboy to us to tell us that we were all discharged. As we were leaving the theatre he was stationed at the stage-door, and after a severe reprimand told us to come around on Monday as usual. Moses Kimball, the manager of the theatre, took me aside the next week and told me that if I wanted to get on in the profession I'd better drop my tricks. So I ceased to indulge in practical jokes, and went to work in earnest to learn the art of acting."

"How long did you remain at the Museum?"

"Three years. After the first season I was entrusted with responsible roles. In The Swiss Cottage, for instance, I played dual roles, having a singing part in the first act and carrying a gun in the last. It was during the run of that piece that I met J. Wilkes Booth, who encouraged me to think that I some day would be an actor. From Boston I went to New York with the Webb Sisters, appearing at the Chatham Theatre, and afterwards at Barnum's Museum. Then followed an engagement at Nashville, in the same company with Tom Stetson, Wash Melville, and Tom Jackson. While in Nashville I met Anna France, who was also a member of the company, playing soubrettes, or rather singing chambermaids, as that line of work was termed at that time. At the end of the season we were married in New York—on April 9, 1861—and the season following we accepted a joint engagement at the Boston Museum."

"Was Anna France the mother of Joseph Wheelock, Jr.?"

"No; my first wife died of consumption in 1866. Jo is the son of my second wife. It's been said that he's a chip of the old block. I think he's more than a chip. Certainly his rise as an actor has been very rapid."

"What line of parts did you play on your return to the Boston Museum?"

"I played such parts as 'Zekiel Homespun in The Heir-at-Law, and other leading parts. That wasn't such a bad record, was it? To leave a theatre just one degree above a super and return in two years to be acknowledged a full fledged actor, especially considering the company, which included Robert McClannin, Frank Hardenbergh, William Warren, W. H. Smith, John Wilson, William Wally, Louis Mestayer, Joseph Whitney, James Nolan, Kate Reynolds, Josie Orton, Margaret Parker, Mrs. Vincent, Annie Clarke, and Jennie and Lizzie Anderson. Following my Boston Museum engagement came a brief sojourn at the Boston Theatre. Jarrett and Palmer were the managers, and E. L. Davenport was the stage-manager. He recalled me as one of the supers who had held him down at the Museum. Hence the brevity of my sojourn. I lingered less than two weeks, and then accepted an engagement to play under John Ford's management, first at Washington and afterwards at Baltimore. It was in Washington that I played the title-role in The Stranger, making a hit of the part. That same season I played Claude Melnotte in The Lady of Lyons, Archibald Carlyle in East Lynne, and Armand Duval in Camille. That was during the Civil War, when there was a sort of a corner on actors. While in Baltimore I appeared in the title-role of Enoch Arden, that being its first production in this country."

"What year was that?"

"That was in 1865. After that I played leads in the stock and star company managed by the Meech Brothers at the Academy of Music in Buffalo. The bill was changed nightly, and it was nothing but study, rehearse and act all day and half of the night. I played opposites when a traveling star appeared at the Academy. The rest of the time I had to play the principal male role myself. You can imagine what an extensive repertoire of parts I acquired in that manner. After a season in Buffalo I played for a season in the stock company at Memphis. Following that came an engagement at the National, in Cincinnati, first under Sam Colville's management and the remainder of the season under Robert Miles. During the ensuing Summer I appeared at Buffalo, and then went to Wood's Museum, in Chicago. While there I attracted the attention of J. H. McVicker, and was engaged as leading man for McVicker's Theatre, remaining there until 1872. Sam Meyers, who was a partner and brother-in-law of Mr. McVicker, was the leading man when I went to McVicker's. He was beginning to get stout, and was not very anxious to act anyhow. When Ned Adams was to play a starring engagement there Mr. Meyers said to me: 'You may open as Volage in The Marble Heart if you like.' Ned, who knew my work, said: 'Yes; that's all right.' After the performance Mr. Meyers came to me and remarked: 'Mr. Wheelock, you retain that part in this theatre.' I first met Edwin Booth at the Academy, in Buffalo. When he came to McVicker's he asked to have me play opposite to him. So I alternated Iago and Othello, played Edgar in King Lear, De Marprat in Richelieu, Laertes in Hamlet, and so forth. He always wanted me to play Laertes with him, because he said it saved him the trouble of rehearsing the fencing scene. During Ned Adams' engagement he played Enoch Arden, and I supported him as Matthew Lee. It was the acting of that part that made me a positive favorite in Chicago. For some time I was under the impression that Ned Adams had been the first to produce Enoch Arden. But Tom Hall, under whose management I had played the title-role in Baltimore, proved to me that Mr. Adams' production of the play in Philadelphia took place a week after its production in Baltimore. I was the original Bob Sackett in Chicago when Bronson Howard's Saratoga was presented there. We were rehearsing a play called Four Leaf Clover, by William Young, when the great Chicago fire destroyed the theatre, and that ended my engagement after I had entered upon my third season at McVicker's, and I signed a contract to support J. H. Wallack, Jr., and Caroline Richings in their respective engagements at Wheeling, Pittsburg and Cincinnati, under the management of John Ford."

"And after that?"

"After that Lewis Baker and I appeared at the Grand Opera House, in New York, in a play called Vendome, which proved a failure. So I went on the road as leading man for Charles Frohish in Divorce. While on the road I received an offer from Ned Adams to play Matthew Lee in Enoch Arden at Booth's Theatre, but could not obtain my release from Frohish. At the end of my engagement with him I went to New York and was offered a leading position at Booth's Theatre, which I, of course, accepted. During a preliminary season I appeared in Arrah Na Pogue and Jessie Brown. The regular season of 1872-1873 was opened by Adelaide Neilson, and I played Romeo to her Juliet. I was also cast for leading parts in her other plays, and went on a short tour with her to Boston and elsewhere, but was soon sent for by W. J. Florence to return to Booth's to replace Charles Thorne as Hawkshaw in The Ticket of Leave Man. Subsequently I played opposite to Edwin Booth in his entire repertoire, alternating with him as Iago and Othello. After a road tour with Agnes Booth, in which I was featured as Benedict, Claude Melnotte, Falkenbridge, Armand Duval, and in other parts, I had my only experience at local management."

"Where?"

"Not at a one-night stand. No, sir; at the Grand Opera House, New York, which was rented by Theodore Hamilton, Bob Johnson, and myself for the production of Around the World in Eighty Days. The piece ran for four weeks, but didn't swell our bank accounts. I forgot to tell you, by the way, that before my road engagement with Agnes Booth I appeared as Fitzjames in The Lady of the Lake, at Niblo's, and after that made a hit there as Selim in the production of The Bride of Abydos."

"Didn't you play in The Two Orphans?"

"Yes, I played Pierre during a Brooklyn engagement of The Two Orphans, and afterwards appeared as the Chevalier at the Boston Theatre, where the piece ran for fourteen weeks, the cast including Marie Wilkins and Kate Claxton. After that I was engaged by Chandos Fulton and George Edgar to support the various stars that were booked for the Broadway Theatre, now Daly's. In the course of the season I played opposites to Mary Anderson, with whom I first played in New Orleans in 1876. After a ten weeks' tour with Mary Anderson I appeared in Through the Dark, at the Fifth Avenue Theatre, and afterwards supported Ada Cavendish at Wallack's. Then followed engagements in Self Conquest, The Curse of Rum, Fairfax, The Galley Slave, Esmeralda '——"

"And May Blossom?"

"Yes; I played Steve Harland in May Blossom for eighty-four consecutive weeks, including six months at the Madison Square Theatre and the road tour. I wanted to play Richard, but Dan Frohman talked me out of it, and he was right. Steve Harland was a great part. After leaving the Mallorys I went into the stock company at New Orleans, under David Bidwell's management. Subsequently I played leads with Mrs. Bowers and Tom Keene, and was then engaged by J. M. Hill for Philip Herne at the Standard Theatre, New York. The play was written by Mary Fiske, and Joseph Haworth played the title-role. I appeared as Ton Barrett. The author intended that the climax of the third act should go to Philip Herne, but the audience gave the climax to Ton Barrett, and the circumstance was commented on a good deal at the time. All the talk about my taking it by a trick was absurd. It was simply an outcome of the situation. I gave the line exactly as it was written, but the author had unintentionally given Barrett the advantage of having to speak the last line of the act. The lines were these:

BARRETT: What would you do if a man treated your sister like that?

PHILIP HERNE: I'd kill him.

BARRETT: I did.

You see Barrett had actually killed his sister's betrayer, so he was naturally more of a momentary hero in the eyes of the audience than Philip Herne. I saw this at rehearsal, and if the author didn't it wasn't my fault."

"How long did you play in Philip Herne?"

"Throughout the entire engagement of twenty weeks in New York and on the road. After that I played a special engagement in New York and other large cities. Last season I was with The Sporting Duchess. After we had been out some time I was notified that I had been transferred to the Sue company. The next thing I heard was that the Sue company had been called in and that my engagement was at an end."

"Do you find your duties as President of the Actors' Association very exacting?"

"No; because I'm enthusiastic about the association, and the duties of the office are a pleasure to me. I am an enthusiastic advocate for alliance with the National Association of Theatrical Stage Employes. I consider it the duty of every actor and actress to join the Actors' Society both from selfish and unselfish motives—selfish inasmuch as it is common sense for all wage workers to protect their individual interests—unselfish inasmuch as it is the duty of all bread winners to see that their families are not made to suffer by their being thrown out of employment by unscrupulous managers. Every wage earner in the world, and especially those who have given a lifetime to their profession, should not be dependent for their bread and butter on the decree of any managerial czar. When I first went on the stage a would-be actor was not recognized as an actor until he had won his spurs, and an enthusiastic life worker in the theatrical profession was not sneered and jeered at because he happened to be a veteran and not a recent acquisition from a school of acting engaged on a nominal salary of next to nothing a week. The great trouble is that our American actors are not sufficiently commercial. They are more interested in their professional than in their business advancement. The English actor has the right idea. He is always looking forward to the time when he will become a manager and look after his own interests from top to bottom. If we had more actor-managers there would be closer ties between actors and managers, and far more *esprit de corps*. The best heads in the profession have decided that the prevailing tendency to trample on the rights of actors and actresses requires affiliation with a powerful association like the N. A. T. S. E. I, with a great many others, believe that by this affiliation the Actors' Society will accomplish its paramount purpose, namely, to break the management shackles that are rapidly binding us."

MUSICAL NOTES.

Innes' Band left last week for a ten weeks' tour through the West and South. Madame Linde and Bertha Webb will be the soloists.

Alexander Siloti, the Russian pianist, made his American debut on Jan. 25 with Seidl's orchestra, at the Astoria, scoring a distinguished success.

Chickering and Sons gave a musicale on Jan. 25 at Chickering Hall, the performers including the Dannreuther Quartet and H. G. Tucker.

The Kneisel Quartet gave their first matinee concert on Jan. 25 at Mendelssohn Hall.

Eddie Hamburger, a European boy violinist, made his American debut on Jan. 29 at the Germania Assembly Rooms.

Laura Denziger-Roseblaut gave a delightful piano recital on Jan. 23 at Mendelssohn Hall, assisted by David Bispham and William Ebann.

Elizabeth Northrop, Ida Benfey, Marie Kuhr, Franz Listeman, A. De Bossini, Frank Taft, and John C. Frank gave a concert on Jan. 29 at Chickering Hall, under the auspices of the *Parisian Magazine*.

The Damrosch-Ellis Opera company continued last week at the Metropolitan Opera House, singing The Flying Dutchman Wednesday, Die Walkure Friday, and Romeo et Juliette Saturday afternoon.

Camille Seygard, Pol Plancon, Leo Stern, and Clarence Andrews gave a musicale on Jan. 23 at the residence of Mrs. H. H. Cooke in this city.

Annice Welles, Richard Arnold, and Jessie Bernde furnished an enjoyable musicale on Jan. 23 at the home of Professor and Mrs. Henry F. Osborn in this city.

The testimonial concert in memory of the late Adolph Neuendorff drew a large audience on Jan. 23 at the Metropolitan Opera House, and $2,000 were given to the family of the dead conductor.

The third concert of the Boston Symphony Orchestra occurred on January 20, at the Metropolitan Opera House, before an enthusiastic audience. Lillian Nordica was the soloist.

The second recital of the Adamowski Trio was given January 20 at the residence of Mr. and Mrs. Levi P. Morton, in this city. Lydia Eustis was the soloist.

Mr. and Mrs. Georg Henschel's second and farewell song recital occurred January 19 afternoon, at Chickering Hall, before an immense audience. No more delightful event has marked the musical season, and the applause was unbounded and almost incessant. The varied programme offered classical numbers as well as dainty ballads, and was charmingly attractive throughout. The recital was under the direction of Henry Wolfsohn.

The Beethoven Musical Circle gave a pleasing and altogether satisfactory performance at Maennerchor Hall Sunday evening, Jan. 23.

Frederick Phinney, proprietor of the Iowa State Band and Phinney's United States Band, who lost heavily by the Chicago Coliseum fire, was tendered a successful benefit at the Auditorium, Jan. 27.

At the Metropolitan Opera House, on Jan. 30, the concert bill included Madame Melba, Standigl, Salignac, Geraldine Morgan, and Mlle. Toronta.

Victor Herbert directed the Aschenbroedel Verein concert on Jan. 30. The soloists were Xaver Scharwenka, Maud Powell, Bruno Oscar Klein, Shaunah Cummings, Paul Miersch, and Hermann Dutsche.

The next public concert of the Manuscript Society will occur on Feb. 10, and for it the Seidl Orchestra has been engaged. The programme will include compositions by F. X. Arens, of New York; Adolf Weidig, of Chicago; Harry P. Hopkins, of Baltimore; F. G. Cauffman, of Philadelphia; Arthur Bird, of Berlin, and Dr. C. Villiers Stanford, of London.

Ysaye, Pugno, and Gerardy are now under the direction of Victor Thrane, who is also directing the American tour of Alice Verlet, soprano, of the Opéra Comique, Paris. Charles L. Young is Mr. Thrane's traveling representative for these artists.

GOSSIP.

A reported action brought by Don Campbell, of Fort Worth, Texas, to recover custody of his son, Argyle, whose mother, according to Campbell, has permitted the child to perform against the father's wish, appears to have small cause. The child's mother, Lucia Moore, who has supported her mother and her son, has placed the boy in Thomas W. Keene's excellent company, wherein he has scored a hit as the Duke of York in Richard III., and she appears to have given him every care and protection.

Joseph D. Clifton has given up the management of the June Agnott company to T. C. Howard, in order to have time to devote his entire attention to a new play he is writing. Howard has canceled all their Southern dates, and will return to Pennsylvania and New York State. He is also making changes in the cast.

Terese Deagle continues to receive praise for her excellent performance of the leading role in Cuba's Vow.

Lillian De Woolf, who is still supporting J. E. Toole in Killarney and the Rhine, and Gypsy German, made a hit in Kansas City recently with her song "Only Dreaming."

George H. Broadhurst, author of What Happened to Jones, The Wrong Mr. Wright, and The Speculator, has just completed two new plays. He will soon arrive in New York from San Francisco and will begin preparations for their production next season, under his own management.

Hands Across the Sea closed on Jan. 22.

Augustin Daly will give a cinematographe reproduction of the Passion Play at Daly's Theatre on mornings during Lent. The films for these scenes were taken durng an actual performance at a small village in Austria, where the Passion Play has been given for as long a period and with the same religious sincerity that has characterized the Oberammergau production.

Mrs. Maurice Darcy and her infant boy sailed on *La Champagne* Jan. 15, for Paris, where they will visit Mrs. Darcy's parents. Their stay will be of several months' duration.

Florence Wilburham, late leading lady for Darrell Vinton, is convalescing from her recent illness and has gone to her home at Honesdale, Pa., where she will stop until the Summer.

Jessie Mae Hall will play a Spring tour through Pennsylvania and New York (including New York city), and will tour the Canadian country in the Summer.

Allen H. Bailey and Marion Holcombe have joined Jessie Mae Hall's company.

Manager Ferris writes that while playing Faribault, Minn., various articles of value were stolen from the Ferris Comedians and that despite the efforts of Manager Hoeffler and the Chief of Police they were unable to recover them.

Emmet A. Driscoll is very ill with pneumonia at St. Vincent's Hospital, New York city.

Conrad Behrens, the basso, underwent the last of three operations on Jan. 26 at the residence of Dr. Lange, 687 Lexington Avenue, New York city. Mr. Behrens went abroad last Summer for his health, as he has been suffering for some time with a disease of the kidneys. The operations became necessary, as there was no perceptible improvement on his return to America. Mrs. Behrens says that her husband is still very ill, but that the operations have proved beneficial.

A series of cinematographe scenes were shown at the Eden Musee last week, the managers claiming that the films of these scenes were taken at Oberammergau according to an arrangement that was made with the actors in the Passion Play to go through certain scenes. Eleven of the scenes presented are not incorporated at all in the Oberammergau production. Frank Oakes Rose officiated as orator to explain the views, and O. H. Booth played the organ accompaniments. The soloists were Henry Dickman, tenor; W. Ferris, baritone, and Miss Corroni, soprano.

Georgia Cayvan has been visiting friends in Boston.

Carrie Roma appeared last week as prima donna of the Boston Stock Opera company. She has just placed for publication a set of five new songs, each with violin obligato, and also three new waltz songs.

Leon Jancey, of the Paris Odéon, gave recitations at Sherry's on Jan. 27, and was applauded cordially by a large audience.

A suit brought recently by ex-Senator John B. Henderson, of Missouri, against Max Bleiman, for $7,000 loaned on paintings, is said by Mr. Bleiman to have been settled out of court.

Minna Monk is suffering with nervous prostration.

Madame Lamperti and Madame Valda are about to open a college of music.

The old Grand Opera House at Minneapolis, which was abandoned as a theatre in 1895, is to be remodeled to serve as an office building.

Nellie Granville, of the Frank E. Long company, has joined the Actors' Fund.

Francis Newhall is still with the King Dramatic company, and will not go into vaudeville until the Spring.

Charles Jamison has been compelled by illness to return to Philadelphia.

Edwin Emery is making a hit as Theodore Bender in All the Comforts of Home.

Al. Mason is at Bath, Maine, looking after his interests there.

A company of amateurs, taken out by A. C. Johnston, whose methods were described in last week's Mirror, collapsed last Wednesday at Winsted, Conn.

Sophie Traubman has been sued for $750 by Henry Ansel, of this city, who claims that she owes him that amount for vocal lessons and other services alleged to have been rendered.

A trust deed, naming Joseph Jefferson and Lotta M. Crabtree as beneficiaries in the amounts of $10,000 and $40,000 each, was filed at Chicago last Wednesday. It was given by Harriet G. McVicker, widow of J. H. McVicker, to G. A. Follansbee as trustee, and the property entailed includes the old McVicker homestead in Wabash Avenue.

Cora Tanner will play a short preliminary season beginning March 14.

Rudolph Aronson and Dr. Leo Sommer have arranged for the American appearance of the famous Black Hussars Hungarian Band, under direction of Oiah Pali. They will arrive to-morrow (Wednesday) from Buda Pesth.

A. H. Knoll and Marie McNeil, the cornetists, have been so successful with the Melville Company that they have signed for the season.

THE FOREIGN STAGE.

GAWAIN'S GOSSIP.

Pinero's New Comedy, Trelawney of the Wells —A Mystery Play in a Church—Notes.

(Special Correspondence of The Mirror.)

LONDON, Jan. 22

The chief dramatic event of the week has been, of course, the production of Arthur W. Pinero's new play, Trelawney of the Wells, at the Court, on Thursday. I say "of course," because "Pinny," as some affectionately call him, is at the present moment old England's best living dramatist, and therefore all that falls from his pen has a special interest to true lovers of the stage. And now, of course, the chief thing to consider is whether Mr. P's latest effort is worthy of the author of that most striking of modern English "problem" plays, The Second Mrs. Tanqueray, those amazingly clever but somewhat unsatisfactory comedies, Lady Bountiful and The Benefit of the Doubt, that homely and tremendous financial success, Sweet Lavender, and that funniest of modern farces, The Magistrate.

Well, in the first place let me record my gladness at the fact that in Trelawney of the Wells (which, as you know, will be called simply Rose Trelawney on your side) the good Pinero has once again left the "problem" path and has dabbled in more lightsome fare, for the providing of which he is undoubtedly not only our best playwright, but also our best stage humorist, and you may take it from me that the two things do not always go together. Our author describes this new piece, which is in four acts, as a "comedietta"—a description hitherto confined to curtain-raisers and little things of that sort. When, before the production, I inquired the reason of this thusness, he retorted that he chose the description because the piece was "so light," and light it certainly is; and its light story is told by strange fantastic characters. The majority of these are labeled "theatrical folk," the rest being simply described as "non-theatrical folk."

The story of Trelawney of the Wells has in some form or another been told by previous dramatists, especially by Henry J. Byron and Tom Robertson, the last named after many a terrible struggle having got his chance by reason of Byron giving up to him his (B.'s) own chance as writer for Marie Wilton, now Lady Bancroft. Pinero's play preaches the same moral as Byron's Prompter's Box (known on your side as The Crushed Tragedian), Robertson's Caste, and Charles Reade and Tom Taylor's Masks and Faces—namely, that the stage and society don't mix well in real life, and that, in fact, they had better be kept asunder. The name part is one of a group of a dozen members of a theatrical company playing at a theatre thinly disguised under the name of "the Bagnegge Wells." She is, in point of fact, the leading lady thereat, and while exercising her profession in such plays as The Pedlar of Marseilles she has captivated young Arthur Gower, grandson of the Vice-Chancellor, Sir William Gower, and is anon betrothed to him. The play opens in the young leading lady's lodgings in Clerkenwell, where old Sadler's Wells (which is the playhouse Pinero intends) is situated, and the said leading lady, front-named Rose, is seen taking leave of her histrionic comrades at a "farewell cold colation," pius huge jugs of beer, prior to being conveyed to the Gowers' mansion in Cavendish Square, where she is to reside while "on approval," as it were. The whole of the first act teems with eccentric examples of the eccentric behavior wont to be indulged in largely by the barn-storming tragedians and red-nosed comedians of the early sixties, and ends with Rose's impassioned farewell to these "pros" and her departure with her bridegroom-elect, leaving her associates disconsolate amid the remains of the beef and ham and beer. The most disconsolate of all, though he has hitherto kept it to himself, is Tom Wrench, a plucky but poverty-stricken, play-scribbling, general utility man at the aforesaid Wells. Poor Tom has long secretly loved her, but he never dared to mention it.

The second act shows Rose in magnificence and misery among the Gowers' grand but gloomy menage. The old fogies, Sir William and his ancient maiden sister, Trafalgar, have by their prim, precise and prune-ish rules and regulations crushed all the gaiety out of the erstwhile bright young girl, and she is on the verge of rebellion. Presently, not being allowed even to speak with her betrothed except under the strictest surveillance, she kicks over the traces, and is promptly sat upon by the old people and sent off to bed as it were. When they have retired, however, she comes down, and noticing a number of her old player friends out in the street and in a heavy storm she persuades a haughty and big calved menial to let the soaked players come in and dry themselves awhile. Once in these irrepressible players, who have been out on the razzle dazzle, so to speak, make hay of the "refreshments" and presently quarrel, bringing the old folks down in terror and their night gear. Sir William, denouncing Rose and her associates as "a gypsy crew," orders them off the premises and her off to bed; but she, now stung to the quick, defiantly elects to accompany her long loved player friends back to Clerkenwell, and the act ends amid general chaos.

In the third act Rose, now chastened and sorry for her outbreak, has lost her Arthur, whom she really loves. This chastening has an effect so refining upon the hitherto impulsive girl that her associates, and worse, her manager, regard her as no longer able to act, and it presently appears that she has just received her "notice." Meanwhile it is subtly indicated (too subtly, I fear, for the general or non-theatrical public) that Rose's reputed loss of histrionic vigor is but the budding of a more natural form of acting, which the Robertsonian comedy was supposed to induce in the aforesaid early sixties. Indeed, notwithstanding all the fantastic tricks of Pinero's mummers in Trelawney of the Wells, those of us sufficiently initiated are able to see that he had certain originals of the period in his eye, such as the aforesaid Tom Robertson, Marie Wilton (who sat in front), her husband, now Sir Squire Bancroft, and Nellie Farren.

But to resume. While Rose, the ex leading lady, is meditating how to live, there enters to her the old Vice-Chancellor, who starts by charging her with holding secret correspondence with his grandson, who has fled, leaving no address. (N.B.—Only Tom Wrench knows of his whereabouts; but of that anon.) Rose soon reveals her own ignorance of her ex-fiancé's abiding place, likewise that his loss and her recent ill fortune are preying upon her. This thusness, actuated by her reference to Edmund Kean, and her production of E. K.'s *real* Richard the Third sword ("by kind permission of Sir Henry Irving") so work upon the decrepit Vice-Chancellor's feelings that he would fain help her. At first he offers to buy the Kean sword for a good round sum; but Rose will not hear of it. After a good deal of sparring about the old man chances to overhear a proposal to run Imogen Parrott, a professional friend of Rose's, as a manageress in a small way at the long closed Pantheon Theatre, with one of poor Tom Wrench's long refused comedies—a project for which, however, some £500 or perchance £800 are still lacking. The Vice-Chancellor, finding that the drooping Rose will be insured an engagement in this offers to find the deficit, and as all concerned are seated, and as Tom starts reading his play, Life, down comes the act drop for the third time.

The last act passes on the dirty and darkened stage of the Pantheon Theatre during the first rehearsal of the aforesaid Robertsonian (or Wrenchian) comedy, and here again, as in the previous act, the humors of player life, and often its paltriest humors, are again exploited by our author in such detail and in such an unsparing manner that I fear me that even if the general public understand certain of this "inner life" business, assuredly the profession will not like it. But this by the way. After a good deal of this sort of thing—always humorously and epigrammatically worked, mind you—it is shown that the long expected and at length arrived new "leading juvenile" who steps upon the stage to represent the hero in Life to Miss Trelawney's heroine therein is really no other than the missing Arthur Gower, disguised as "Gordon." Also that he is quite a rising actor after about six months' checkered experience. Anon, as the Vice-Chancellor is also around, having called in to see the rehearsal, all ends happily with a reconciliation and the resumption of the rehearsal. And this concludes a play which, albeit somewhat thin as to story, is so admirably written as to be always amusing and occasionally pathetic, especially in some portions depicting the struggles and trials in the life of the poor player. The satire on players, however, is a bit too keen.

The acting of Trelawney of the Wells was good all around, except in the case of the part of the young swell, Arthur Gower, which was enacted by a real live Earl—viz., the Earl of Gosslyn, stage-named "Mr. James Erskine." He was not exactly bad, but awkward and amateurish, as might be expected from one so inexperienced. Everyone, of course, was willing to see him have a chance, for his young Earlship is not too well off just now. The real hero of the piece is Tom Wrench, excellently acted by your Paul Arthur. The name part was charmingly impersonated by Irene Vanbrugh. A smart soubrette called Avonia Bunn was capitally played by Pattie Browne, formerly of the Antipodes, and the beautiful Hilda Spong, also from "down under," was bright and engaging as Imogen Parrott, subsequently actress-manager. Dion Boucicault as the old Vice-Chancellor, E. M. Robson as the Wells low comedian, Colpoys, H. Athol Forde as an old-time barnstormer, Mrs. E. Saker as his equally barn-storming but faithful wife, Fred Thorne as a greengrocer who "waits at table," and Isabel Bateman as the aged Vice-Chancellor's aged maiden sister, all played well. Whether Trelawney of the Wells will altogether suit the average playgoer is, as I have inferred, a moot point; but I should say that meanwhile everybody will be flocking to see the bizarre "early sixties" crinolines, pork-pie hats, chenille hairnets and such like highly colored monstrosities in which the play is dressed. I am rather anxious to learn how New York will regard Pinero's latest.

A few days ago we were summoned to church, if you please, and to see a play, too. This was the ecclesiastical—"mystery play"—drama, The Conversion of England, which has ever and anon been acted in and around sundry cities. Its London appearance—on the occasion above mentioned—was made at the Church House, a vast building at the back of Westminster Abbey, and all the characters, the chief of which is good old St. Augustine, were enacted by parsons and other communicants of the Church of England. It was a very interesting and novel experience, especially between the acts, when we all had to rise and sing hymns and anthems. The performance realised a handsome sum for several excellent charities.

There is absolutely no new play announced for next week. John S. Clarke has, however, just let the Strand to a combine, consisting of the firm of Hardie and Von Leer and Albert Gilmer of the Princess'. These will produce, on or about Feb. 10, a farcical comedy written by Robert Ganthony, and entitled A Brace of Partridges.

At the Adelphi, last night, Mrs. Potter and Kyrle Bellew appeared in Charlotte Corday, its first time at the West End. The players and play were well received. Barring, however, that it was on the whole better played than it was at the Islington Grand a few weeks ago, I see no reason to modify the opinion then mailed you.

We are now anxiously awaiting Beerbohm Tree's production of Julius Cæsar at Her Majesty's to-night. Tree has just issued quite an extensive Cæsarian pamphlet for the instruction of critics. From what I have read of this it seems to contain a good deal that we already knew. Still it is very kind of Tree, doncherknow.

GAWAIN.

PLAYS AND PLAYERS IN PARIS.

The Riotous Students—La Ville Morte—A French Hamlet—Gossip.

(Special Correspondence of The Mirror.)

PARIS, Jan. 17.

The anti-Semitic agitation, which has caused so much turmoil here latterly, has made the stregoing unpleasant, and in some cases almost perilous. The students from the Quartier throng the streets, and their anathemas against Zola are heard everywhere. The anarchists, eager for any outbreak, have been equally active in their demonstrations, and collisions between them and the students have been frequent. One of these occurred near the Vaudeville last evening, and the audience, which had witnessed the performance of Sapho, issued from the theatre into the midst of the mob of agitants. The police, in their efforts to disperse the crowd, gave some of the theatregoers a rather rough handling, a few being knocked down by the zealous officials.

With incidents akin to this in prospect, it is not to be wondered at that the audiences at many of our theatres have been rather light.

Another cause for the decrease in attendance is the fact that last week was dull theatrically. We have experienced what is most unusual here, a week without a *première*. Les Demoiselles des Saint-Cyriens, the operetta by Louis Varney, which was to have opened at the Cluny Thursday night, and would have saved the week from barrenness, was postponed at a late hour, as Mlle. Duberny, the prima donna imported from Brussels for the production, was unable to appear owing to illness. Preparations to relieve this famine are many, however, and during the next two weeks there will be plenty of dramatic manna doled out to our critics and first-nighters, for we are to have several new productions, notably D'Annunzio's La Ville Morte, Lavedan's Catherine, and Abel Hermant's Les Transatlantiques.

The greatest of these three, of course, is D'Annunzio's drama, the story of which has been outlined in a previous letter. The unsavory and unnatural details of this story have caused many to wonder whether even the young Italian, in his endeavors to revive the Greek tragedy, has not been unfortunate in his selection of a theme. Bernhardt has been whole heart and soul in the play, and is confident of another triumph. D'Annunzio himself arrived in town to-day, and is supervising the final rehearsals. Friday evening will see the initial performance.

Henry Lavedan's Catherine is to be given for the first time at the Français. Comment on the play is forbidden by lack of time, and is reserved for my next letter.

Albert Carré assumed charge of the Opéra Comique to-day, and Orphée was sung there this evening most admirably. Marie Brema, who made her debut in the opera, scored a distinctive success.

One notes even at this early time the effect of a new broom in the direction of the house. Carré is said to be determined that more businesslike methods shall prevail. One of his ideas, and a most excellent one it is, is to discontinue the selling of tickets to theatrical agents at lower than the regular prices. The loss in receipts which this practice has caused in the past is great, and Carré's plan if adopted will stop one of the many drains that cause the managers to wonder where their profits have gone. André Messager is his selection as director of the music, and he has maintained Henri Carvalho as secretary.

It is stated authoritatively that Eleonora Duse's engagement here this season will last for one month, commencing about May 15. The house at which she will appear is still undetermined upon, but Schumann, Duse's manager, will be here in a few days and settle the matter. Besides the plays in which she has been seen here, Duse is to present La Princesse de Bagdad and La Princess Georges, among the most discussed of the Dumas *fils* dramas. It is in the former play that Duse won one of her best successes in Rome. She will also produce for the first time La Gioconda, D'Annunzio's new play.

If the woman's rights movement is not flourishing everywhere like a green bay tree, yet here in Paris one of its twigs has grown and twice blossomed, and gives every promise of being a hardy perennial. This twig, the Théâtre Feministe, was when planted the subject of mild ridicule from the knowing ones, but time has shown that it is here to stay. The object of the women who organized the Théâtre was to give women dramatists what had not been accorded them here before, a fair opportunity to produce their work. The support of many persons in sympathy with the movement was secured, and the theatre gave its first production some weeks ago, when a play by Madame Daniel Lesener was produced with merited success. L'Enfant du Mari, by Jane Meyerheim and Serge Rollo, the second offering of the theatre, was given recently. It won the complete approval of all who witnessed it, and the authoresses showed themselves dramatists of certain ability.

That a movement such as this should be necessary, seems strange to a native of the United States, where many of the most successful plays are by women. New York will never need a Théâtre Feministe.

Apropos of women and the new woman, we are threatened with a female Hamlet. She is Mlle. Dudlay, of the Français, whom one would think, for certain physical reasons, better suited to the role of Falstaff. But this is a needlessly cruel remark, for it is understood that Mlle. Dudlay is combating most vigorously this drawback, and will start on her tour, which is about to begin, victorious in her fight against the demon *embonpoint*. As the tour will be a foreign one, and somewhat extended, Paris may never have the chance to compare Dudlay with Mounet-Sully.

The rumors about Coquelin's return to the Français seem to be unfounded. His success at the Porte-St.-Martin in Cyrano de Bergerac has been immense, and to leave a theatre where he is practically the manager to go back to the discipline of the Français is a course that Coquelin is too wise to pursue, and it is safe to say that he will not be seen again at the Français.

At the Folies Bergère, la Tortajada is still the reigning favorite. She is still, as she was when at the music halls in New York three years ago, the embodiment of all the beauty, grace and litheness of the Spanish woman. Her songs and dances, delivered to the accompaniment of the mandolin and guitar, and to the clicking of the castanets, she renders with all the fire and spirit of her race. Encores without end are accorded her each night. It is understood that Tortajada has had offers of an engagement in New York, and should she accept them I am sure her success there would be immediate and overwhelming.

Also in rehearsal for production in the near future are: Pamela, Sardou's new work, which will be put on at the Vaudeville, and Nouveau Jeu, by Henri Lavedan, to be given at the Variétés.

T. S. R.

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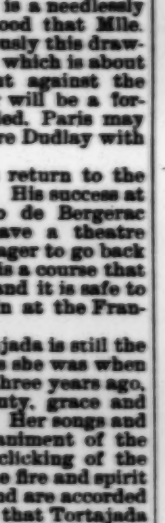

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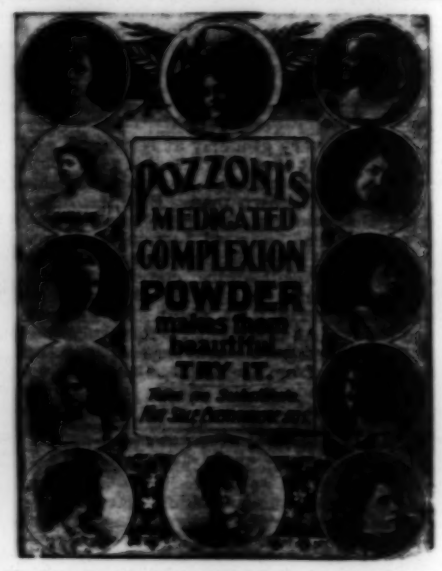

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As You Like It.

John Craig's admirable Orsino, in "Twelfth Night," had led us to expect an equally good Orlando, nor were we disappointed. He looks the character, giving it a more youthful manner than many of his exponents; he speaks his lines not only with his usual excellent elocution, but what is better, with a true appreciation of their poetry; he is the first out of the many Orlandos I have seen, who equally understands both sides of the character. He can quarrel with his brother and wrestle with Charles for his very life without being a bully or forgetting he is a gentleman; and he is so earnestly and poetically in love, withal, as to be the very man to hang verses on all the trees without being laughed at. There is one very difficult situation which most Orlandos ruin through fear of appearing ridiculous. After going through the mock ceremony of marriage, Celia acting as priest, most Orlandos at once fling away Rosalind's hand, laughing loudly, as only thinking of the boy and the ludicrous situation. Mr. Craig showed himself to be a true artist, with a keen insight into the character he was representing. After the words, "I take thee, Rosalind, for wife," he looked away from the boy, fixing his eyes, with a loving expression, on the vague distance, thus showing that his thoughts were far away, where he believed the real Rosalind to be. It was only after a short pause, when the boy spoke again, that he realised the situation again, and then, very properly, laughed. Mr. Craig is, without exception, the best Orsino and the best Orlando I have yet seen.—*London Correspondent of the Boston Transcript.*

Mr. Daly is continually springing surprises on us. Suddenly he introduces a new Orlando in Mr. John Craig, a young actor who is destined to make a conspicuous mark in the poetic and romantic drama. He speaks well, acts well, looks well, and thoroughly won the sympathies of a critical audience.—*Clement Scott in the London Telegraph.*

As Orlando, Mr. John Craig quite surprised the large and critical audience which assembled together on the first night of the revival, and, though quite a young actor, he decidedly did imbue the rôle with a manliness and a poetic beauty which not only did him the greatest possible credit, but won golden opinions for Mr. Daly also, who, in placing the part in such capable hands, gives but further proof of his fitness for holding the position he does.—*The London World.*

I liked the Orlando of John Craig muchly: it was a worthy companion picture to the Rosalind, and no higher praise can be given or denied.—*London Topical Times.*

Mr. John Craig, who is a manly and engaging Orlando possesses the rare gift of effective delivery of blank verse.—*London News.*

Mr. John Craig is a manly and expressive Orlando, and gives the text admirably.—*London Advertiser.*

Mr. Craig's Oliver is far above the ordinary level, modest, yet full of force, feeling and taste. Nothing could be better than this actor's version of his brother's encounter with the lioness.—*London News.*

Mr. John Craig was the best Oliver we have ever seen, and after Miss Rehan must come in for the largest share of our praises.—*London Pall Mall Gazette.*

The Oliver of Mr. John Craig was a revelation. Until we saw him play the part we had no idea that there was, from an acting point of view, so much in it.—*Birmingham Post.*

Mr John Craig, as Oliver, delivered his lines with telling effect; indeed, I do not remember ever to have seen this part better played.—*Birmingham Gazette.*

Twelfth Night.

Praise is fairly due to Mr. John Craig, the Duke Orsino of the cast, for his admirable work. He gave the speeches with excellent expression and an incisiveness that made every one of them tell. It was a pleasure to hear the lines given so clearly.—*London Advertiser.*

Mr. John Craig, as Orsino, plays the lover vastly well, and does not bore one with rantings and roarings of his passion.—*London Dramatic Times.*

The Duke has an exponent of many good points in Mr. John Craig, a recent recruit, if we mistake not, to the company. Mr. Craig speaks his lines well—an accomplishment in which not all the performers are proficient—and makes a very favorable impression.—*The London Stage.*

Mr. John Craig has the good fortune to have, or to have put on, the exact features for Orsino. We knew that he would satisfy us from the moment he was disclosed on the couch, a rapt figure, gazing dreamily into space. His face was slightly drawn, as becomes the man of weakly introspective nature. If Viola supported her afflictions with sense, here was the very man of sensibility—as the phrase was used a century ago. He spoke his words with clear enunciation. When the time came, he transferred his love from Olivia to Viola with the necessary touch of readiness that carries its own irony with it, and clinches the character of so spoilt a creature. One small thing we should mention as peculiarly satisfactory; it was the way in which he pronounced the one word "boy" after the discovery of Viola's amiable fraud.—*Manchester Guardian.*

The Duke follows the direction of her glance, and all too clearly reads its meaning, and the curtain gently descends upon the wonderful pathos of a triple passion unrequited. This scene was given with the utmost art imaginable, and it aroused the audience into a clamorous outburst of applause and "bravos" which was unceasing for several minutes. Mr. John Craig, who impersonated the Duke, was wholly satisfying throughout, but it is not too much to state that his facial expression during this incident is worthy of the very highest encomiums, ranking as it did on the loftiest plane the actor's art can scale.—*Manchester Gazette.*

Mr. John Craig's Orsino was not unworthy to be linked with Miss Rehan's remarkable character study. The deep melancholy of the man, his nature and passionate earnestness were portrayed in a manner that showed an intense sympathy with the part.—*Birmingham Gazette.*

The *Matin*, while admitting the difficulty of criticising actors who speak a strange tongue, compliments them on their careful study of the text; and specially mentions Miss Ada Rehan, Messrs. Drew, Clarke and Craig.

The *Temps* draws attention to the meagreness of the scenery, due doubtless to the short stay of the Daly troupe, but considers that the company amply compensated for any deficiency by their conscientious and praiseworthy acting. Miss Ada Rehan, Messrs. Drew, Clarke and Craig are selected for special mention.—*Paris Edition New York Herald.*

Of her (Miss Rehan's) colleagues the most satisfactory is Mr. John Craig, who adds grace to the manliness of his Valentine.—*London Post.*

The American Press.

Last Word.

"Mr. John Craig impersonates the character formerly taken by Mr. Drew. He is a conscientious actor, has a pleasing presence and last evening made a very favorable impression, and one may safely congratulate Mr. Daly upon his selection.—*Boston Globe.*

Mr. Craig's Rutherell was portrayed with downright earnestness and simplicity, marked by a freedom from artifice or insistence upon effect which gave it a sweet and wholesome strength as sure and true as the best instincts of life attest.—*Indianapolis News.*

As You Like It.

The company gives a smooth support. Mr. Craig was a more human Orlando than the stage often sees. His passion seems real without becoming mawkish, and he reads Shakespeare as if it meant something.—*Geo. Richardson in the Boston Traveller.*

Mr. John Craig's presentment of Oliver, particularly prior to the conversion, made the darker lineaments of that composite character conspicuously distinct and more than commonly dramatic. There is earnest intellectual purpose and there is rare refinement of method in all that this actor achieves.—*Wm. Winter in New York Tribune.*

Two Gentlemen of Verona.

John Craig's Valentine is at once the most conspicuous and the most satisfactory individual figure.—*Philadelphia Times.*

Mr. John Craig was satisfying in the simple, virile and and direct qualities embodied in Valentine, and is happily freer from the automatic yoke than most of his fellow players.—*Chicago Herald.*

Mr. John Craig gave a delightful reading of Valentine and his costumes were the most correct and costly worn in the production.—*Amy Leslie in Chicago News.*

Heart of Ruby.

The ardor of youth and love displayed by Mr. Craig gave us a glimpse of that rare devotion for beauty and grace in man of which Shakspeare's sonnets furnish us the most spiritual and poetic description in our language. In form, face, manner and voice he has a fitting inspiration for the love of both man and woman.—*Boston Transcript.*

The best acting was done by John Craig as the Apostate Priest.—*Wm. Winter in New York Tribune.*

Love on Crutches.

Mr. Craig was sentenced to impersonate the impossible stage newspaper man and really deserves great credit for a clever piece of acting in the interview with Mrs. Quattles.—*Chicago Times.*

Mr. Craig was very good in the role through which Mr. Daly paid his left-handed compliments to the newspaper fraternity to which he once belonged. Mr. Craig, however, makes the part better than Mr. Daly drew it.—*Chicago Tribune.*

Twelfth Night.

Mr. John Craig as the duke acted with taste and effectiveness. He was particularly good in the mute expressions of his love for Oliva during the dancing and singing with which he sought to distract her thoughts.—*Boston Post.*

School for Scandal.

Mr. John Craig as Joseph Surface appeared to excellent advantage. Mr. Craig distinguished himself in the fourth act.—*Chicago Record.*

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Theatrical "Trust" Supplement No. 14.

THE NEW YORK DRAMATIC MIRROR

1432 BROADWAY. NEW YORK: SATURDAY, FEBRUARY 12, 1898. PRICE THREE CENTS.

A MERE VEHICLE FOR MONEY-MAKING.

THUS THE TRUST LOOKS UPON THE THEATRE AND ITS MACHINERY.

The Views of a Well-Known Actor Upon the Effect of Speculative Domination of the Stage—Art Should be in the Hands of Artists—The Trust Will Degenerate and Destroy Rather Than Develop Art.

"A trust, being anti-republican," said F. F. Mackay, the well-known actor, to a MIRROR reporter yesterday, "being an aggregation of wealth and power, is destructive of republican principles and interests. What we want is a maximum of employers, and a minimum of individual control. Every man is, or should be, his own master, the shaper and the arbiter of his own means and ends, and this rule should hold good especially in the realm of art, wherein independence is absolutely necessary. I am persuaded that there must be a greater variety of opportunity, and a greater independence in fifty theatres controlled by fifty men than is possible in a like number controlled by one man, or one company of men.

"Art, of course, may not exist without money. In a new country the first settler builds a log house. As wealth increases, so do improvements. The development of taste begets the love of art. Art is always the final expression of the highest development in civilization. The art of the theatre is the highest intellectual art—higher than music, for the drama appeals first to reason, then to feeling. Music appeals first and only to feeling. Art should be fostered by those who are artists, not by speculators who, not knowing art, will allow it to degenerate into a mere vehicle for money making. Any trust, the sole purpose of which is the getting of money, can have no sympathy with art, nor toward the artist.

"On the contrary, the Trust places middlemen in charge of its ventures to drive, to compel and to force as overseers. These middlemen, caring nothing for the artist, nearly all look upon the actor as a thing to be despised, unless, perchance, he occupy a leading position. Then the middleman affects sycophancy and toadyism to the end of his self-aggrandizement, oppressing all except the leading one, while the manager himself might treat all with courtesy. The position of the middleman is such that his very existence depends upon the greatest possible returns. Every man owes something to art and to the public. Yet the Trust seeks to develop neither artist nor author, the desire to make money leading to the production of such plays only as have been tried elsewhere. Foreign actors, too, who will work cheaper than native players, are imported for this reason. The Trust producers should look for new plays in America first—then go elsewhere. It owes to the community, which permits it to do business, that home talent should be considered first. That is the principle of our present government, for which a majority of Americans have declared. They say, I know, that art is of no clime and of no country. For that matter, neither is work, nor the mechanic, and the argument is bosh! As the American citizen is protected by the government, so should be the actor by the manager.

"The theatre is not a church, nor a schoolhouse, yet it is capable of producing great influential effects which should be for good, not for evil. Forty-five or fifty years ago, Jack Sheppard was suppressed in London because it made thieves and robbers. Schiller's The Robbers was prohibited in Germany for the reason that students, influenced by it, ran away to lead lawless lives in the Black Forest. If the theatre has such power, then the power should be put in the right direction. While we have here no censor, the public has the right to hiss an offending play off the stage—a moral right based upon the fact that the manager has sold a card of admission for a certain price. A man who enters a shop has the right to examine before purchasing an article, but he who buys a theatre ticket has paid before he sees that for which his money has been taken. And he has a perfect right to object to an abuse of confidence. I hear that The Conquerors is drawing packed houses in this city, but I believe that, if the matter were brought to the attention of self-respecting women, they would feel the insult so keenly as to oppose it with effectual earnestness.

"The manager says, I know, that he is in business not for his health, but he might add not for the health of the drama, nor for the health of dramatic artists—and actors should be dramatic artists. Managers are business men, and have, of course, certain rights. But it should be the duty of the actor to protect his art, and, as art attracts the public, that should direct business. Managers should be lovers of art. The field is open, but it behooves players to see to it that the mere money-hunter does not come in."

But They Will Not Defile the Next Century.

Omaha Bee, Feb. 6.

A New York paper recently printed a cartoon showing people going to the theatre in the metropolis, with their faces and their identity concealed by means of masks, by reason of the ill savor of many of the plays presented there just now. With The Conquerors triumphing gayly over all opposition at the Empire and The Tree of Knowledge thriving rankly on adverse criticism at the Lyceum, not to speak of a dozen other lascivious or suggestive exhibitions at other New York playhouses of only less prominence, it would seem that self-respecting people must either limit themselves to a very contracted range of entertainment or resort to disguises when they go to the play. The overworked expression "fin de siecle," as applied to sexual problem plays, carries with it a ray of promise in this connection: for 1900 is only two years off and it will really be a pity to defile a nice, new, clean century with the filth of The Conquerors or the decadent pruriency of The Tree of Knowledge.

In Paris and New York.

Life, Feb. 10.

In Paris a young girl may not go to the theatre, even with her own parents. The nature of the stage productions is such that no decent woman may witness them and preserve her reputation for innocence. Happily, that is not the case in America. Young girls may go in squads to the matinees of The Conquerors and The Tree of Knowledge, provided they have the price of admission, or to the evening performances as the guests of young men. They may witness choice scenes of debauchery, depicted with perfect fidelity and with no details omitted. There's no fool modesty about us Americans. We're not squeamish about our girls, lie those wicked French. No, sir-ee, by gosh!

THE RISING FLOOD OF SLIME.

The Tree of Knowledge Condemned by a Newspaper of Character.

Life, Feb. 3.

The flood of slime which threatens to overwhelm the American stage rose six inches or a foot above the footlights of the Lyceum Theatre last week. The particular sewer-pipe by which it gained entrance to the Fourth Avenue house was a play imported from London, entitled The Tree of Knowledge, and written by C. R. Carton. For the benefit of those who have been educated in their craving for stage nastiness by the Baxter Street Syndicate and the dramatic columns of the New York *Sun*, it is well to state that this play contains no can-can and no scene which could form the basis for a Southern lynching. The people are, with one exception, of the conventional type, and the scene is laid in the England of to-day.

The plot deals principally with a young gentleman who had erred in his extreme youth, and a person of the opposite sex who erred whenever there was sufficient inducement. The complication arises from this latter person's marrying the bosom friend of the young gentleman who had seen the error of his ways, and the consequent anguish to him and to the excellent people who thought he was a dickens of a fellow. But a third gentleman offered inducements and the lady forsook the bosom friend, the anguish disappears, the reformed young man marries the nice young girl of the piece, and everything is lovely except as regards the bosom friend, for whom the dramatist provides no future. The last seen of him in the play was when he had taken knock-out drops, and the inference is that he acquired the habit and died happy.

The adventuress is, naturally, the central figure, and for it Miss Julie Opp seems to have selected Moll Flanders for her model, rather than some one of the daintier worshipers in Cyprus. She was graceful and artistically gowned, but her victims must have been duffers or boys. The first two, as depicted by Mr. Morgan and Mr. Mills, answered this description, but the third one, the Loftus Roupell excellently impersonated by Mr. Courtleigh, was a wary beggar who wouldn't have tied himself up indefinitely to Belle for a large bonus, to say nothing of taking her on his hands by an elopement as Mr. Carton makes him.

For a long time the popular inquiry has been: Where can we go to see an interesting play? The Trust has changed this to: Where can we go to see a decent play?

"Life" looks upon this lapse from virtue on the part of the Lyceum more with sorrow than with anger. It has sufficient faith in Mr. Daniel Frohman to believe that if he takes his theatre into the ranks of the enemy, it is because he believes that the American people have reached the point where they will not be satisfied with clean drama. We think he is mistaken. We do not believe we have reached the point where topics which by common consent are banished from the talk of clean-minded men and women can be made the main feature of stage plays, and excused because the dramatists decorate the talk of the characters with trite aphorisms, re-worded to strike the unintelligent theatre-goer as new truths cleverly expressed. The dull and debauched Briton may consider this sort of sham cleverness an excuse for dirt—we don't think shrewd Americans will. We wish Mr. Daniel Frohman good luck, but not in this line of business.

One of Frohman's "Number Twos."

Columbus, O., Evening Press, Feb. 4.

For whatever is unsatisfactory in this performance Mr. Charles Frohman is wholly responsible. The author presents him with a fine play, the reputation of which guarantees the most liberal patronage and its real merit the highest degree of popular favor, when given under proper conditions. These conditions Mr. Frohman deliberately disregards, either from motives connected with the box office or because he is incapable of grouping competent people. The latter can hardly be said of Charles Frohman. The result is a distinct disappointment to the public and an injustice to theatres like the Great Southern, which enjoy the people's confidence and have a right to demand that popular anticipation must be realized when a play so widely and favorably known as Secret Service is announced over the name of a manager of high standing and undoubted powers of discrimination.

A RESULT OF TRUST METHODS

AN ARBITRARY SYSTEM DRIVES ACTORS TO A COALITION WITH LABOR.

The Theatre Becoming a Place of Mere Money-Making, Like a Factory, Its People Are Reduced to the Status of "Operatives"—What Chance Has Art in Such an Atmosphere?—Unscrupulous Management.

Editorial, Buffalo News, Jan. 29.

The announcement just made that the Actors' Society of America, composed of the theatrical profession who play in what is called the legitimate drama, has decided to become a labor union is a movement of importance and wonder and needs explanation. Buffalo is interested in this matter in a larger degree than any city in the State outside of Greater New York.

There are about 1,200 members in the Actors' Society of New York. Seven hundred voted for and one hundred against the proposal to apply for the charter, and there are three hundred to hear from. The president of the society is Joseph Wheelock, and one of the board of directors is F. F. Mackey, well known in the days of Lester Wallack. There is a trade union of actors already in existence, composed of those who do their turn at the vaudeville theatres. It is the Actors' Protective Union and is affiliated with the Central Labor Union. The National Alliance of Stage Employees takes in the unions of scene painters, stage carpenters and others connected with the theatrical business. It is proposed that the Actors' Society of America apply for a charter in the National Alliance of Stage Employees and if the charter is granted, as is highly probable, the Actors' Society will have the privilege of applying for representation in the Central Labor Union.

The cause for this movement is the unfair treatment accorded actors by some of the managers of the present day. Under the old American system and with American and English managers the actors were treated with the consideration due to their position and talents. It is different now. A coterie of new managers, with new ideas and oppressive ways, has appeared in the theatrical world and has made the life of the actor not altogether a happy one. F. F. Mackay explains that the application of the Actors' Society to become a regular trades union was an experiment, but the actors were driven to it. They were in the power, he says, of unscrupulous speculative managers, and while the playing seasons are growing shorter and shorter the expenses of the actors are greater. Many of the actors think now that with the regular labor unions to back them they can get legislation passed by which they can have first lien on the box office receipts for outstanding debts, just as a mechanic can have a mechanic's lien. The actors will have the sympathy of the public in their contest with unscrupulous managers and hard fortune.

DESERVE UNSTINTED SUPPORT.

The Artists Who Bravely Oppose the Malignant Influence of the Trust.

Facts and Fiction, Chicago.

Among the latest developments in the world of trusts is the formation of the Theatrical Trust. Nearly all the important theatres of the country are under the general management of this combination. The ostensible object of this Trust is to increase the profits of the theatres constituting it, by maintaining rigid admission prices, decreasing the salaries of actors, running pieces beyond their natural life, and lessening the expenses of management. The enervating effect which this organization will have on dramatic art can readily be imagined. No art so much needs individuality to foster it to the highest perfection as does the dramatic. Trusts are diametrically opposed to individuality, and on this principle the Theatrical Trust will prove itself inimical to every nobler interest of dramatic art. It remains with the press and the public to decide whether this octopus shall be permitted to trample to death the finer qualities of the art. Other things being equal, the few artists who have the bravery to oppose their front to the malignancy of the Trust, and to stand alone for the preservation of the best in their art, deserve the unstinted support of the public.

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HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.
NEW YORK. - - - - FEBRUARY 12, 1898

THEATRICAL "TRUST" SUPPLEMENT No. 14.

Such is the infection of the time
That present med'cine must be ministered
Or overthrow incurable ensues.
SHAKESPEARE.

Joseph Jefferson's Opinion.

When the Trust was formed I gave my opinion as against it; considering it inimical to the theatrical profession. I think so still.

AMUSEMENT.

THE profession of the stage furnishes, consciously and unconsciously, much that amuses its own while amusing the public. The conscious amusers of the guild work to this end legitimately, whatever their artistic lines or specialties may be, at "benefits," and on occasions of special matinees at which a majority of the applauders are apt to be in professional sympathy with them. It is an error to suppose or to assert that actors do not like acting when others exemplify it. It is only when the acting really is not acting that the experts who witness the effort emphasize their disapproval.

Speaking of "the profession of the stage" in this matter, we must include those who are of the profession only as servants, even though they may assume to be its creators—certain managers, so-called, who, in case there were no profession of acting, and if left to their own devices, would be peddlers of one or another commodity, either new or second hand, or who might, after a period of peddling, set up shop of some kind and take on the title of merchant—and who, if they entertain the profession at all, do so unconsciously.

Perhaps the most notorious of these persons who assume to be of the theatrical profession because they get their sustenance from and their subsistence out of that profession is CHARLES FROHMAN. This manager, while pretending to amuse the public—a peculiar part of which his later ventures appeal to—incidentally amuses the theatrical profession, but without a consciousness that he actually is an amuser. He is an unconscious entertainer.

FROHMAN, less than six months ago, inflated himself and vocalized the escaping atmosphere to various effects. He was, he said, to become the manager of three or four theatres in London, to get a theatre in Paris, and there was a hint in his outgiving that within a very short time he would become the head, front, mainspring, moving force, manipulator and manager of all earthly amusements. He had sent a few Number Two companies in out-of-date plays to San Francisco, where they were ignored, and straightway he proceeded to erase San Francisco and all its contiguous territory from the map. As an amusement geographer, with Europe under his thumb and with New York at his feet, he proposed to blot San Francisco and the Pacific coast from human ken. But not before he had, Jove-like, let the more or less vivid shafts of his wit and sarcasm play upon that unfortunate land. For particulars see another column of this SUPPLEMENT.

FROHMAN did not conquer Europe. In fact, Europe knows very little about him, and promises to continue happy in its ignorance. The decent part of New York has been nauseated by his later plays. The country at large looks upon many things bearing the FROHMAN trademark askance or with suspicion. Thus, in less than six months, FROHMAN is seen reapproaching San Francisco on his hands and knees. For particulars as to this also see another column of this SUPPLEMENT

That FROHMAN is an amuser as well as a manager need not be reiterated. If any doubt as to the fact remained, it could be dispelled by his letter to a San Francisco paper, published on February 5, in which, seeking to return to that city by the back door, he says: "As far as the Syndicate here"—meaning in the East—"is concerned, there is no Syndicate at all. There is no combination of any kind."

In the very letter in which the foregoing statement occurs there is a still evidently pompous reference to the "outside" attractions "which we control." In a complaint in an action for $100,000 damages for alleged libel against THE DRAMATIC MIRROR, published in this paper on November 27, AL HEYMANN, CHARLES FROHMAN, SAMUEL F. NIRDLINGER, J. FRED. ZIMMERMAN, MARC KLAW, and ABRAHAM ERLANGER, "plaintiffs," said:

That heretofore, and on or about the 31st day of August, 1896, the plaintiffs, being at the time interested in or owning or holding leases of various theatres and places of amusement in the United States, or being in receipt of sundry proceeds from divers theatres, entered into an agreement whereby the said plaintiffs became co-partners in the business and profession of theatrical managers, and the plaintiffs ever since have been and now are co-partners in said business and profession.

That shortly after the formation of the said partnership between the plaintiffs certain persons denominated and styled these plaintiffs, as co-partners aforesaid, the Theatrical Trust, and ever since and at all times hereinafter mentioned the term the "Theatrical Trust" has throughout the theatrical profession and among all persons engaged or interested in the theatrical business and generally by the public and by all persons been understood to mean and designate and to all persons do mean and designate the plaintiffs as co-partners aforesaid.

And continuing, the "complaint" of the persons mentioned set forth:

That heretofore, and on or about the 30th day of October, 1897, the above-named defendant, maliciously intending to injure the plaintiffs in their good name, fame and reputation, published and circulated of and concerning the plaintiffs and of and concerning the plaintiffs in their business, vocation and profession aforesaid in the said certain paper known as THE NEW YORK DRAMATIC MIRROR, a certain false, defamatory, scandalous and malicious libel, in a certain part of which said libel there was and is contained the words of the tenor following, that is to say:

PUBLICITY.

THE MIRROR this week adds another chapter of journalistic comment to the chapters that have before been published in these columns on the so-called Theatrical Trust (meaning the plaintiffs. Publicity is the salt that will save the theatre of this country from putrefaction. THE MIRROR long ago sounded an alarm against the band of adventurers (meaning plaintiffs) who imagined that they could manipulate the amusement business for their sole gain, and the alarm has been heard. Reputable and influential newspapers in various cities now see the danger of utter demoralization that threatens the theatre through the associative schemes, marked by clanish greed and selfishness, of certain persons who compose the so-called Theatrical Trust (meaning the plaintiffs) and those newspapers, as conservators of a great institution in which all the people are concerned, are coming forward in defense of the best interests of the stage as against the mercenaries who threaten its welfare. The newspapers of the country are becoming alive to the Trust's (meaning plaintiffs) system of double-dealing, of false pretenses ,and of misrepresentation, and to the efforts of the Trust (meaning the plaintiffs) to foist upon the public, in place of what the public desires, the organizations of individual members of the Trust (meaning the plaintiffs) who, not satisfied with the business of fishing, also wish to "cut bait," the defendant thereby meaning that the plaintiffs had banded together to manipulate and influence the theatrical business artfully and deceptively, and by questionable, wrongful and improper expedients, and that the plaintiffs were influenced solely by greedy, venal and unworthy motives ,and that the influence of the plaintiffs in their said business or profession threatened to demoralize the said business and profession; and the defendant further meaning thereby that the plaintiffs, in the pursuit or practice of their said business or profession, were accustomed to and did habitually practice double-dealing, trickery and knavery, were accustomed to and did habitually make false, misleading and fraudulent pretenses, and false, misleading and fraudulent representations, and obtained advantages by means of such false representations, made with knowledge of their falsity.

Has the Trust really disbanded?

THE GRASP RELAXING.

THERE are many evidences that the grasp of the Trust upon theatrical interests is relaxing—not on account of a Trust wish to "let go," but because the handful is too large to hold securely under existing circumstances.

The Trust has proved in its "operations" to be something far different from a benevolent institution formed for the advancement of general theatrical interests. It was pretended that the Trust was an institution of that sort, and that all the virtues that make for the greatest good to the greatest number would actuate it. It really has proved to be an association of selfish speculators, formed to promote their own interests at every cost.

For particulars as to dissatisfaction with Trust methods, let the curious reader ask in confidence various managers in divers cities whose theatres have been practically managed by the Trust—which does not, however, pay the rent of these theatres—as to how such managers like the Trust. As these managers are still for a time "under contract" to the Trust, they will not, of course, talk "for publication" or set forth their views or give loose to their "experiences" save under the seal of secrecy. But whenever they are induced to whisper their grievances, those whispers are found to possess many of the structural characteristics that make loud enunciation vivid and thrilling when it is inspired by poignant disappointment, unexpected pecuniary loss, or violent anger like unto that generated in the man who has confided his valuables to the care of a supposed friend who turns out to be a bunco operator.

If other aspects of Trust "operations" are confidentially sought, they will be illustrated—perhaps also in whispers—by the managers in minor cities who, seduced by the "labor-saving" schemes of the Trust, have intrusted their bookings to that benevolent institution, and by the managers of second-rate attractions who have been and are still "in the hands" of the Trust. The local managers aforesaid, in many cases this season, have been persons of enforced leisure for weeks at a time. Their theatres have been closed or open—as the schemes of the Trust related to the Trust's own attractions or to attractions which it may have wished to punish or manipulate have made necessary. But the rents of these theatres have gone on, and the local managers — not the Trust—have had to see about meeting them. And the traveling managers whisper tales of woe in which reduced percentages, erratic jumps and other matters that never entered into their original calculations figure

All these whisperings, like the smoke that foretells the fire, are portents. Wait yet a little while.

A VETERAN ACTOR'S VIEWS.

AN interview in another column with F. F. MACKAY, the veteran actor and teacher, who stands high in the esteem of educators and in the regard of his profession, will give to the reader a new view of the demoralizing effects of the Theatre Trust because it sets forth truths developed from basic principles. Mr. MACKAY logically declares the Trust to be foreign to American ideas; emphasizes the necessity for the preservation of individual freedom if there shall be artistic growth; and points the certain degeneration of the stage under the influences that now seek to turn it into a shop for barter and sale.

The single error made by Mr. MACKAY is found in his assumption that the Theatre Trust, like other trusts, is "an aggregation of wealth and power." The Theatre Trust in fact is a poor, mean imitation of a trust," as JOHN O'SHAUGHNESSY, reported by GATH, said some time ago in the Philadelphia *Times*. It is a "stand and deliver combination," as also characterized by the same authority, and its pistols are loaded with the ammunition of the very persons who have foolishly permitted themselves to be "held up" by it.

The operations of the Theatre Trust, thanks to the cowardice, the supineness, or the blindness of its dupes, are as abominable and as demoralizing in effect, however, as though the Trust were based on certain *bona fides* of business as those *bona fides* are represented in other trusts. As THE MIRROR has already pointed out, the Theatre Trust is nondescript—a business abnormality—because it is composed not of persons who represent and own the theatrical wealth of the country, but of a cabal of cheap speculators who by specious pretence of power have frightened actors and managers into an arrangement by which those actors and managers shall pay tribute to the Trust.

Is there any other great institution which, if trapped and seized by persons who sought to operate its machinery for their own ends, would not throw off the incubus?

A SAMPLE BRICK.

KLAW and ERLANGER display in their office on Broadway a brick said to have been taken from a building on the site of the property which they are alleged to have purchased in New Orleans and upon which they are reported to be about to erect two theatres.

The brilliant idea of showing a brick as an illustration of a house already built—an idea older than Egypt itself—is in this case cast into shadow by the exhibition of a brick as proof that two houses are to be erected.

There are no doubt scores of capitalists in this city who, upon seeing this brick, will fall over each other in haste to get in on the ground floor of one or the other of the proposed theatres of KLAW and ERLANGER as investors; and there are other scores of theatrical persons no doubt who, gazing upon this brick, in fancy hear great applause in KLAW and ERLANGER'S New Orleans theatres.

This particular brick, being a plain, every-day brick, naturally begets much more confidence than a gold brick could possibly inspire, in spite of the fact that there are a multitude of brickyards full of bricks of the very same sort.

The Dollar and Cents Point of View.

From Mr. Ormsbee's Paper on "The Influence of the Modern Drama" (Brooklyn Citizen).

Another thing which affected the drama was the means by which it was presented. There were now syndicates in New York and Brooklyn which rented a large number of the theatres. This had not a beneficial effect on the drama, because the object of the Syndicate was to make money. As a consequence, the managers of the Syndicate did not bring out so many good American plays as they might. The audiences were all right, but the trouble was in getting the plays to the audiences. Unless an American play had a good European indorsement, it was hard to get the manager of a syndicate to think that it would be a success, because the matter was now usually looked upon merely from a dollars and cents point of view.

But Will They Be Built?

Indianapolis Journal, Feb. 5.

The hand of the Theatrical Syndicate is to be seen in far-away New Orleans, where for years the St. Charles Theatre and Academy of Music have been popular resorts. Both theatres are a trifle old-fashioned, so the Syndicate determined to have new ones, and the erection of two theatres will soon begin. The new playhouses will supersede the old ones as Syndicate houses. Building theatres is an expensive but effectual method of crushing rivals. There promises to be a lively theatrical war in New Orleans when the new houses are finished.

Valentines.

TO CHARLES.

Oh, thou, to whose ambitious eyes
The world, as thine expectant oyster, seems to wait,
Don't scorn the dietetic truth:
Too many oysters surely must debilitate!

TO AL.

Young Lochinvar came out of the West;
That, too, is whence you came, sir.
But Lochinvar went back to the West;
Now, could you do the same, sir?

TO K. AND E.

"Time is money," said the sage of old;
Maybe this once was true;
But "Time costs money" is what he'd have said,
If he had dealt with you.

TO N. AND Z.

When you come to think of it, isn't it a funny thing,
That in the luckless town you hold in thrall,
There still should stand, like some grim irony of heartless fate,
A building known as Independence Hall?

THE CALLBOY.

SIDE LIGHTS.

[Letters from persons interested in the subject of the so-called Theatrical Syndicate, dealing with matters pertinent thereto, will be welcomed to this column. The writer in each case should furnish the editor with his or her name, as a guarantee of good faith, but not for publication unless desired by the writer.]

POTTER'S THEFTS A MENACE.

OSHAWA, Ont., Jan. 23, 1898.

To the Editor of THE DRAMATIC MIRROR:

SIR—I think it a matter of some interest to the profession to know what the American Dramatists' Club proposes to do in regard to the relation of Paul Potter to that society. A man who entered the profession as a plagiarist of the most brazen type in representing "The City Directory" as his own work, when, in its construction, he had used a German idea, tsringing upon it a few old English afrces, was hardly eligible for membership in as respectable a society as the A. D. C. wishes itself to be considered. (This charge of literary piracy against Mr. Potter, published in your issue of June 15, '95, has never in THE MIRROR at least—been refuted.) And when, prompted by the same spirit of perfidy, he now attempts to pass off the works of two really great writers as his own, and has found a manager to exploit his shop-lifted wares, does the A. D. C. nod, smile and cry "bravo!" or does it properly resent the insult to its good name? A vote of censure against this fellow Potter and his prompt dismissal is the only way left it to clear itself from the attatude of sympathy with such atrocious thieving.

Mr. Potter's thus far successful theft is a dangerous menace to the integrity of dramatists generally. If he may pass off the entire exposition, development, climax, anti-climax, denouement and catastrophe of respectable play writers as his own ,and still boast of the comradeship of honest men of the profession, how long will it be before society will impute such disgraceful methods to all who practice the art of play writing. Society is always unjust in its resentment of effrontery by involving the class with the individual ,and should it be disposed to regard the A. D. C. with suspicious if not with contemptuous feelings, it will be owing to the countenance this society would appear to give to the pilfering of a notorious literary kleptomaniac.

Very respectfully,
WHITFIELD HAINER.

ONE WHO KNOWS.

NEW YORK, Feb. 9, 1898.

To the Editor of THE DRAMATIC MIRROR:

SIR: As an incentive for the good work you are trying to do to rid our profession of the Theatrical Trust let me quote from F. W. Faber:

"For right is right, since God is God,
And right the day must win;
To doubt would be disloyalty,
To falter would be sin."

From what I know of some of the members of the Trust you are right in all that you claim. Can anyone tell who it was that wished to make an actress out of Madelaine Pollard because of her malodorous notoriety. It was Charles Frohman (the defender of art). To all who have not read "Menticulture," by Fletcher, I would say, please do so. It gives a much clearer idea of what Mr. Herne only touches upon when he says, "Physic force is more potent than it is generally understood to be." I had differences with Mr. Frohman once, but I had courage to fall, and it is a feather in my cap that they couldn't call me a coward.

As the Irish woman said of her enemies, "I lave them to God, and he'll play the divil with them." So did I, and I feel the work is taken up by you. Keep your courage up and fight for the right.

MISS CADY.

INDECENCY ON THE STAGE.

Pandering to the Prurient Few, the Trust Insults the Decent Many.

Editorial, Kansas City Journal, Feb. 1.

The dramatic critics of New York have recently been much perturbed over the presentation in that city of two exceedingly nasty plays. The first was Paul Potter's The Conquerors, and the second Royce Carton's The Tree of Knowledge, although the latter had undergone some pruning before it was transferred to this country from London. The critics, with few exceptions, deplore the gradual but evident encroachments of the evil minded dramatists and the morally insensible actors who interpret their plays. It is especially insisted that the exploitation of such dramas as those in question is not indicative of what the play-going public of New York demands, and yet it is an indisputable fact that Gotham taste shows evidence of vitiation.

The American stage has maintained a standard of decency above that of the European theatre, but the introduction of questionable dramas and comedies from French and English sources has had its effect upon popular taste, and while the presentation of this stuff has been resented by a large class of self-respecting theatre-goers, it has been tolerated with that meekness that is characteristic of the American audience.

When analyzed, the deliberate indulgence in vulgarity on the part of a dramatist, an actor, an actress, or a vaudeville performer, for that matter, in a theatre classed as respectable, is a most reprehensible affront to decency. For the sake of getting a laugh from the low-minded, or pandering to the depraved tastes of the comparatively few, a gratuitous insult is offered to the decent many.

THE USHER.

Paul Potter has sent a letter to the Chicago *Tribune* in which he answers a question as to whether he stole The Conquerors from La Haine by saying, "I did not steal it."

In other words, Mr. Potter pleads "not guilty." That plea is made commonly in the courts of general and special sessions by men who find afterward that it does not save them from punishment.

Mr. Potter's assertions on the subject of Mr. Potter's literary peculations are valueless. He is an old offender in the line of barefaced plagiarism, and he has been brought to book too often to give the slightest weight to his disclaimers and denials in the present case.

♠

"If I wrote it," says Mr. Potter in the letter to which I refer, "I can let the box-office show what the American public thinks of it. If I stole it from Sardou then the charge of brutal realism should be made against Sardou, who is a hale and hearty old gentleman, still producing plays and still able to take care of himself."

This is a piece of characteristic Potterian impudence.

What has the box-office to do with the question of decency or indecency, as represented in The Conquerors? It is probable that many of the frankly disreputable "burlesque" shows now touring the country draw as many people as the piece at the Empire. But that proves merely that brutality and obscenity are sought by certain classes whether they are illustrated in dives or in presumably respectable Broadway playhouses.

As to Sardou, he is not responsible for Mr. Potter's coarse and repulsive perversion of his La Haine, which has the dignity, the power and the purpose of a dramatic masterpiece.

♠

I am glad to hear that the curious and prurient human current that has flowed toward this nasty play has abated materially, the expected "drop" having come.

This fulfils the prophecy that the appetite for such a play as The Conquerors would soon be sated, and that persons of refinement and taste in dramatic matters would give it a wide berth.

Another prediction is in order. When this piece is exhibited in other cities, where a normal and healthy standard dominates, it will find cold welcome. Its unsavory note will be a handicap outside of this city, beyond a doubt.

♠

Klaw and Erlanger, who rashly ventured outside their field of wholesale silliness and display of women this season and met with speedy rebuff, are going to confine themselves to their unenviable specialty next season.

A Wandering Minstrel and A Ward of France, those notable specimens of the judgment of these men in exploiting dramatic material, have sickened them completely, and legs and gaudy settings and foolish vulgarity will probably monopolize their gigantic managerial intelligence hereafter.

They will leave the dramatic end to "the head and the tail of the Trust," who is amply qualified, according to recent developments, to sustain Trust ideals in that direction.

♠

Frohman gives the lie to his own admission a few weeks ago that he was "in" the Trust by a recent letter under his signature in which he denies that there is a Trust.

Nearly nineteen hundred years ago there lived a man who denied his Lord. But Frohman's public encomiums of the Trust are a matter of such recent record that it is comic to read his signed statement in the San Francisco *Music and Drama* that "there is no Syndicate at all. Opposition to that which does not exist amounts to nothing. There is no combination of any kind. I am giving you the facts."

Then what was Frohman giving us before? Lies?

Has the Trust, Syndicate, combine, or "co-partnership," described in the libel suit brought against THE MIRROR by Frohman and his associates, gone to smash?

Or is Frohman ashamed of it?

Or does he wish to crawl out of it?

If there is no Trust and no monopoly, why is it that artists, independent of spirit, who rightly consider the influence seeking to control an evil influence whether viewed from the art or the business standpoint, are compelled to omit a number of cities from their routes because they will not submit to the degrading yoke of the pestiferous clique?

If the Trust is not oppressive, why are managers in Buffalo, St. Paul, Minneapolis, Cleveland, Brooklyn, Detroit and other places "afraid" to play attractions that they are eagerly desirous to secure, and that their patrons demand?

When you come to think of it, the situation is ridiculous. A half-dozen of conscienceless, crafty schemers—men without taste, judgment, skill or capital, who are either despised or held in contempt by self-respecting and common-sense persons—have managed by characteristic devices to coax, cajole or coerce a great number of theatre managers and attractions into the idea that they rule the roost, that they control the avenues of supply and demand, and that they must receive tribute from an army of men and women whose chief aim and duty in life henceforth must be to employ capital and talent and enterprise and energy for the special and particular benefit of the aforesaid useless middlemen!

The thing is too preposterous to be possible even of a show at defence, and that is undoubtedly the reason why it has not been defended.

Are these schemers so blind or so imbecile as to suppose that such a state of affairs can be sustained indefinitely—that there is the slightest hope of permanency for a rotten institution of the sort they are trying to build up?

♠

Mr. Metcalfe, in *Life*, a journal of wide circulation among intelligent persons here and throughout the country, has borne a notable part in the battle against the Theatre Trust.

His caustic and able pen has spitted the speculators and shifters that seek to control our stage, and has caused them to squirm.

Better than that, Mr. Metcalfe has lent most valuable assistance in exposing the base purposes of the Trust to the playgoing public and in pointing out the depths of degradation to which it is endeavoring to drag down dramatic art.

When the Trust has fallen into dishonorable oblivion Mr. Metcalfe will be one of those to whom the American stage will owe undying gratitude.

GROWING INDEPENDENCE.

Local Theatres More Self-Reliant—Demoralized by Trust Domination.

Philadelphia Times, Feb. 5.

There is a manifest tendency among local theatres to rely more upon their own resources, and the restoration of the resident stock company seems a more than probable outcome of the extreme development of the combination system. Already many such companies are in successful operation and being able to adapt their work to their particular constituencies, and at the same time to give it a wide variety, they fill a place that even a great number of traveling combinations could not fill so well. One great trouble with our theatres in recent years has come from their all trying for the same things, and few of them having any distinct policy of their own. There is room in Philadelphia for a great many theatres, with different kinds of entertainments and different scales of prices, and if each pursues its own way they will interfere much less with one another and serve the general public better. In the recognition of this fact there is the chance for a great development in the amusement business, and in dramatic art as well, and each additional stock company well established, while in no way narrowing the field of the important combinations, will be that much added to the permanent resources of the city.

SAN FRANCISCO ALL RIGHT.

Having Thrown Off the Heymann Incubus, It Appears to be Doing Very Well.

San Francisco Examiner, Jan. 23.

One could almost wish that Impresario Heymann were here—to look on.

What was it he said about San Francisco from the security of Salt Lake?

"Jay!"

"Doesn't know a good thing when she gets it."

"And can't be enticed into that unfortunate California Theatre because it is so inconveniently out of the way."

Time is proving him a false prophet.

San Francisco people are very much like discriminating, pleasure-loving people elsewhere—willing to patronize a good thing when they get it, and to go where they can find it.

When the Columbia fire drove In Gay Coney Island over to the California the crowd followed. Nellie McHenry drew as large audiences there as she was entitled to, and could draw anywhere at the same prices, and Courted Into Court certainly can't grumble about lack of attention.

How the California will fare when the Columbia is running again remains to be seen.

Perhaps, as an astute first-nighter says, "it all depends on the show."

HE REPRESENTS A PRINCIPLE.

Francis Wilson Praised for the Stand He Has Taken Against the Trust.

Editorial, New Orleans Item, Jan. 29.

Francis Wilson and his company are announced as the attraction during the coming week at the Grand Opera House. The innocent whimsicalities of Half a King and the excellence of the supporting members of the troupe are almost as favorably impressed upon the public judgment as are the odd fancies, the racy humor, the lively sallies, the comic antics and the irrepressible drollery of the star himself.

But Francis Wilson represents much more than his art. He figures upon the stage as the very incarnation of a principle. He has adopted as his device the motto of the Metternichs—"True strength lies in right." He typifies the manhood and the independence of the actor's guild.

When with ruthless power a Trust which Mr. Jefferson publicly declared to be "inimical to the theatrical profession" seemed about to sweep irresistibly before it every vestige of open opposition Francis Wilson magnanimously cast his fortunes into the breach and with dauntless courage battled to stay its destructive course. No obstacle overbore, no loss subdued, no sacrifice dismayed him. Although no player upon the boards could more readily have commanded the foremost place in the favor of the Trust, not one more loyally subordinated self to the cause of his profession and his art.

That high position in the popular regard which Francis Wilson, the comedian, so securely achieved, Francis Wilson, the man, has deserved an hundred fold.

Wherever hatred of oppression and devotion to the cause of personal liberty continue to be prized and lofty sentiments, noble thoughts, heroic deeds ad great moral truths sublimely taught still have power to stir the mighty heart of the people—there the name of Francis Wilson will be spoken with profound respect and deep affection.

Who but will feel it a duty to pay gladsome tribute to the courage of the actor who, casting his all into the balance, gives utterance to these brave words:

"Dramatic art in America is in great danger. A number of speculators have it by the throat and are gradually but surely squeezing it to death. These people are compelling some of the best stars to bend to their ignoble terms or do one of two things—retire from their profession or play in theatres not always regarded as first-class.

"A little band of brave people in the profession have dared stand out against this Syndicate, among them Richard Mansfield, Minnie Maddern Fiske, James A. Herne, James O'Neill, Robert Mantell and others whom I think best not to name.

"Joseph Jefferson, the dean of the dramatic guild, says the Theatrical Trust is a monopoly inimical to the best interests of the dramatic profession.

"William Dean Howells says that not merely one industry but civilization itself is concerned in the Trust's overthrow.

"William Winter says that the Trust's aims are sordid and its objects mercenary.

"Henry Loomis Nelson, editor of *Harper's Weekly*, says it will be a sad day for the drama in this country when it falls into the hands of a single Trust of managers, and to this list might be added hundreds of other expressions from equally important sources."

PAUL POTTER'S CONFESSION.

He Admitted His Theft by Trying to Justify It Under a Purchase.

Brooklyn Eagle, Feb. 6.

Paul Potter has been defending himself from the charge of stealing Sardou's La Haine by quoting the reply Sardou made when the charge of plagiarism was brought against him in connection with this same. Sardou's defence in substance was that most dramatic situations had been used many times and that the use which an artist made of his material was more important than the source from which it came, which, as a general proposition, is sound enough. But unfortunately for Mr. Potter, there was enough of Sardou in La Haine so that the French man got copyrights on it in his own country and in England. Mr. Potter has been driven to buy up this English copyright and also that of Maupassant's Mlle. Fifi, so that if he can find a London manager bold enough to produce The Conquerors, as George Alexander is announced to do, he may be safe from suits for infringement of copyright. That purchase tells the story of the originality of this queer mess of which Mr. Potter's name appeared upon the bills as author.

HOW LONG HERE?

The Tree of Knowledge and Never Again Too Nasty for London.

Brooklyn Eagle, Feb. 6.

Here is some encouraging information from London, and as it was cabled to the *Morning Telegraph*, the Syndicate will probably not complain that it is prejudiced: "The Tree of Knowledge has suddenly collapsed, and there is some talk of it being taken off shortly. At first it looked like a success in a small way, but the public would not stand some of the plain English and stayed away. Another play that has suffered from a similar cause is Never Again, which will be taken off next week." Yet Daniel Frohman proposes to send out The Tree of Knowledge to the sober-minded smaller American cities next season with J. K. Hackett as a star. Is it likely that Syracuse and Worcester will revel in what shocked London? Mr. Frohman is anxious to employ Mr. Hackett in some way where the fact that he has a charming wife will not be protruded over the footlights, that being his notion of the taste of the American public, but he surely might find a safer play.

DISCREDITED IN NEW ORLEANS.

What an Influential Newspaper of the Crescent City Says of Klaw & Erlanger.

Editorial, New Orleans Item, Jan. 29.

With the advent of the present theatrical season the services of the *Item* were enlisted in the struggle to emancipate the stage from the debasing and debauching influences of the Trust. No cause could possibly appeal more strongly to the chivalry and manhood of every true friend of the theatre than that of preserving the playhouse and the drama from being turned into a mere speculative commodity by a greedy crew of sordid money-grabbers whose methods are as shameful as their motives are reprehensible. No personal considerations influenced the course of the *Item*. It had no quarrel with the Syndicate on the one hand, while, on the other, Messrs. Rowles and Campbell, the local representatives of Klaw and Erlanger, have earned a hold upon the public esteem and affection which even the iniquities of the Trust have not succeeded in destroying. But it was impossible that a paper with any pretense at independence should look on in silence while a horde of shabby money-changers invaded the temple of dramatic art and desecrated its altars. In righteous indignation and with eager hand, we have applied the scourge.

When we picture to ourselves the dire consequences that would inevitably follow the successful issue of the Syndicate's attack upon the ambition, independence and self-respect of the dramatic profession in this death struggle against the octopus, we count every manly act of resistance, every fraud exposed, every lie brought home, every scheme baffled, every stronghold undermined as a triumph of liberty and right.

It is with relief inexpressible that we are called upon to chronicle the glad tidings that in New Orleans the days of the Trust are doomed. After the present season, the St. Charles Theatre and the Academy of Music will pass definitely from the control of Klaw and Erlanger. As detailed in our local columns, the arrangements have already been satisfactorily discussed, and, to-day, at high noon, will be finally consummated.

Taking New Orleans out of the combination is, in very truth, smashing in two the spinal vertebrae of the Trust. This city stands as the pivotal connection between the two currents of the theatrical current, and its need can possibly be neither dispensed with nor supplied.

All sense of uneasiness may be dismissed. The public prayer for "better things" will be more than vouchsafed. With "fresh blood" will be given modern methods and continuous attractions unmarred by any of those beastly and insufferable shows which are now inflicted upon us as "stop-gaps" in an imperfect circuit. No better evidence of the character, standing and influence of the new combination can be required than the unruffled serenity with which it has met the Trust in mortal combat and remained victorious upon the field of battle.

But, if driven from the scene, the Syndicate retires sullen and revengeful. It maunders threast of revenge and retaliation. In some indefinite way it hints at costly reprisals and the building of a rival theatre. To us these seem but the empty mouthings of disappointment and defeat.

If there were room in our city for another playhouse, is it to be reared overnight like another Alladin's palace, or is it to be built in the usual course and paid for with the current money of the realm? If the ignominious failures which have crushed the new theatrical ventures in every section of the Union afford no deterring example or warning, who is there that is prepared to place a hundred thousand dollars and more in the investment?

The credit and backing of Klaw and Erlanger can scarcely count as factors in such a deal, since lack of acceptable securities upon their lease compelled them to purchase the confidence of their landlord by the enforced payment of a season's rent in advance. Nor, twelve months ago, were they able to present such substantial guarantees as were deemed sufficient to induce a willing capitalist to erect a modern theatre to be operated under their management. Since then the active and avowed complicity of Klaw and Erlanger in the iniquities of the Trust has added as an insurmountable oostacle not only the opposition of part of the press and all of the people, but also the imminent danger of sudden collapse which perpetually threatens the Syndicate.

To Fool the Public.

Somebody has put up money to place A Ward of France in the cheaper theatres. The financial disasters of this play in Philadelphia, where it was originally produced, the awful business in Boston and New York city, culminating with its closing with the original company, do not offer encouragement to those who are backing it. As Klaw and Erlanger had the scenes and costumes on their hands, however, it was necessary for them to "do something." A Ward of France, doubtless, will be advertised in the cheap theatres as "a great success in the principal cities," but the public are beginning to have their eyes opened to such misrepresentations.

A "Number Two."

Louisville Courier-Journal on Under the Red Robe.

But how much more worth seeing it would be if the New York men who organize companies and arrange their routes would learn the lesson that cities like Louisville will not permit rôles like that of Gil de Berault and Richelieu to be cheapened by inferior players.

A Suggestion of Trust Plays.

Life.

Playwright: "Don't you think we would better try this play outside of New York at first?"

Manager: "I don't dare.

"Why not?"

"It's too indecent."

TO TRY AGAIN IN SAN FRANCISCO.

"THE HEAD AND TAIL OF THE TRUST" ON ANOTHER TACK.

Frohman, Whose Dreams of European Conquest Have Been Dissipated, and Whose Prestige in This Country is Departing, Will Re-enter San Francisco on His Hands and Knees—An Amusing Exhibition.

Charles Frohman wishes to add San Francisco and the Pacific coast to his theatrical territory again. It is not so long ago that Frohman, after some of his inferior attractions had been treated as they deserved to be treated by the San Francisco public, and also after Frohman's fellow speculator, Al Haymann, had been forced to retire from the coast, where his peculiar methods had demoralized theatrical business, opened the vials of his wrath and held San Francisco up to ridicule as an amusement center. Here is what Frohman said through his press representative of the *Mail and Express*, on October 11 last:

"Truth to tell, I am going to send my companies to London instead of to 'Frisco. I can get a run of three months in the British capital, instead of one of three weeks in the Gate City. 'Frisco can't give the returns a big New York company is entitled to. It has good, little, cheap companies playing pieces produced first in New York some eight or ten years ago, and these 'Frisco stock companies, of course, act these plays better—at least to the 'Frisco mind—than did Daly's, the Lyceum and the Empire companies, and the 'Frisco critics could tell you in reviewing the productions by their local organizations just what Daly's, the Lyceum's and the Empire's players lacked.

"Therefore, why fatigue the Eastern leading men and women and take the curl out of our ingennes' hair by sending them westward to endeavor to rival those 'Frisco stock companies?

"Just ponder on it. 'Frisco has four stock companies—the Columbia, the Orpheum, the Alcazar, and Morosco's—more even than we have. I believe that in the Columbia a few seats are sold for $1, but the prices generally at all these places are much cheaper than that.

"I am perfectly willing to let on royalty for that city's benefit plays that my actors have presented as successes, but henceforth very little 'westward' for me, thank you; London is quite good enough, and I am sure the actors will enjoy the trips on the Atlantic fully as well as over the Union Pacific Railroad."

Frohman's references to London were at that time very boastful, it will be remembered. He then announced that he proposed to have three theatres in the British metropolis, and even that he would have a theatre in Paris. There was also a suggestion that Frohman might in time monopolize the theatrical business of the civilized earth. In London to-day Frohman is regarded as a person who talks a great deal about what he proposes to do, and whose actual doings there bear a very small relation to his announcements. Perhaps when Frohman unfolded his plans of European conquest he really believed he should become the factor in foreign amusements that those "plans" contemplated.

There was much adverse criticism of Frohman's announcement as to San Francisco at the time he made that announcement. Not that San Francisco regarded Frohman or his enterprises as essential to its theatrical happiness, but because this bombastic and boastful *entrepreneur* had libeled one of the best amusement fields in the world because it would not accept his shoddy goods as fine fabrics. But Frohman reiterated his statement made in the *Mail and Express*. To a special correspondent of the San Francisco *Chronicle*, on October 13, he repeated his former statement in substance, with added insults, as follows:

"I acknowledge," and Frohman made a low courtesy, "that my own companies are shockingly bad, and I would not for a moment compare them with the stellar combinations of the Alcazar and Morosco's, but there are people whose routes we control and who are foolishly sensitive that object to this criticism. As San Francisco prefers cheap plays we have decided to let it have them, so far as we are concerned. If I can ship to San Francisco the manuscript of my ten-year-old plays at an expense of half a dollar for expressage and get fat royalties from local stock companies, why should I spend $5,000 for railroad fares in sending John Drew or the Empire Stock Company out there to present the same things?"

Here Frohman pointed to a hugh pile of bound volumes. "Those are plays," he said, "that have been shelved here. I have just had them bound, and they will be sold to the highest bidder in San Francisco. They are all after them—the Columbia, Orpheum and Alcazar. They can have all the old plays they want, but, of course, none of the new ones. Hereafter, instead of sending my companies to the Pacific coast I will open the season in London with them."

Al. Hayman corroborated Frohman. If anything he was more emphatic. "This will affect," he said, "every attraction in which Charles Frohman, Daniel Frohman, myself or our connections are interested. The chances are we will withdraw from the Pacific coast field altogether. There is not the slightest ill feeling in this matter. It is a question of stopping unprofitable leakages."

But Frohman's dreams of European conquest have been dissipated since last October. In fact, his prestige in this country has practically been lost, for reasons well known to MIRROR readers. As a result, Frohman has sent to the San Francisco *Music and Drama* this letter, which was published in that paper on February 5, 1898:

EMPIRE THEATRE,
NEW YORK, Dec. 29, 1897.

MR. HARRY GATES, SAN FRANCISCO:

My Dear Mr. Gates—When my representative made the assertion that I was through with the Coast his statement was false, and I shall take the matter up with him. He never received any such word from me and he had no right to take any official recognition of anything he may have read. As far as the Coast business is concerned, I have been thoroughly misunderstood and misquoted: but I never contradict what has been said—what is the use? The contradiction will come when my companies reach San Francisco again, as they will when the proper times come. I was misquoted when it was said that I intended to stop sending my companies to San Francisco. What I intended, and what I said, was that I wished to step aside from management in California. I did not care for an interest in the management of San Francisco theatres, inasmuch as I was compelled to offer companies, not my own, large terms to go to the Pacific Coast. In consequence of the heavy expense of the large organizations I have been interested in for the past four or five years, and the losses in sending companies not my own to California, I wished to stop it, and I did. I am no longer connected with San Francisco management. The management in that city is now in the hands of Messrs. Friedlander, Gottlob & Co., clever and shrewd theatrical managers, who are on the ground and are looking towards the interests of the local theatres and the companies that visit the Coast. If there are any of my organizations that these gentlemen wish to play in San Francisco, and they can offer me sufficient terms to justify my going, I will go gladly; the country outside of San Francisco has always been prosperous for me. All I wanted was to get rid of the burden of heavy loss—that I did. That is all there was to it; it was merely a business matter. As far as the Syndicate here is concerned, there is no Syndicate at all. Opposition to that which does not exist amounts to nothing. I am my own producer; plays under my management are my own: I enjoy their success or suffer their loss; there are no others interested. There is no combination of any kind. I am giving you the facts. It is the first time that I have written anything in connection with the matter.

Very truly yours,
CHARLES FROHMAN.

Further comment is left, for the moment, to the San Francisco press. Here "it is to laugh."

A CHAPTER ON POTTER.

How the Notorious Plagiarist is Regarded by a Prominent Journal.

Rochester Democrat-Chronicle, Feb. 7.

Mr. Paul Potter is evidently not entirely devoid of ingenuity, although he can't write plays, and is obliged to otherwise procure such dramas as he needs in his business, that of a playwright. This is demonstrated by the clever and original way in which Mr. Paul Potter has put himself in a position to indignantly deny that he is a plagiarist. Some four weeks ago The Conquerors, a drama described as "new," and as the work of Mr. Paul Potter, was presented at a New York theatre. These descriptions were scarcely warranted by the facts. The Conquerors was not new, and it was the work of Mr. Paul Potter only in a limited and special sense. The first act of The Conquerors was written and named Mademoiselle Fi-Fi, by one Guy de Maupassant, some years ago. The rest of The Conquerors was chiefly the work of a certain Victorien Sardou, and had become somewhat familiar to persons interested in dramatic literature, under the title La Haine. Mr. Potter's share in the construction of The Conquerors was principally in the nature of translation and dovetailing. How the New York dramatic critics found this out the Chronicler cannot imagine, but strange as it may seem, they did, somehow. Probably somebody told them. At all events within a week after the first production of The Conquerors they had all called attention to the facts above set forth, and had publicly accused Mr. Paul Potter of plagiarism.

Mr. Potter had nothing to say by way of denial or justification in his own behalf. Indeed, the facts were so plain that there didn't seem to be anything for him to say. He hied himself across the Atlantic with all convenient speed, and it was generally supposed that he was content to rest under conviction of plagiarism. But those who thus thought did not know Mr. Potter. He was not indifferent to the charges against him. Far from it. He was eagerly preparing for himself an impregnable defence. Now his work is done, and whoso dares henceforth call him plagiarist will do so at his proper peril. It is announced that Mr. Paul Potter has acquired Mademoiselle Fi-Fi and La Haine. These works are no longer respectively Guy de Maupassant's and Victorien Sardou's. They are Mr. Paul Potter's. He has bought and paid for them. A man cannot steal what is his own. Therefore, Mr. Paul Potter, although he was a plagiarist for some two or three weeks, is no longer a plagiarist. His case is, it will be perceived, on all fours with that of Major-General Stanley, in the Pirates of Penzance, who acquired ancestors by purchasing with all its contents a chapel containing dead and buried ancestors. Major-General Stanley, it will be remembered, was able to successfully argue that these ancestors were his ancestors. No logical flaw could be found in his argument and, equally, no logical flaw can be found in Mr. Paul Potter's argument that Mademoiselle Fi-Fi and La Haine are now his own works, no matter whose works they used to be, and that no charge of plagiarism can now be based on any use he may choose to make of them.

The Chronicler congratulates Mr. Paul Potter on the ingenuity he has displayed in clearing his reputation of the cloud that has, for a brief month or so, rested on it, as well as upon the nice sense of honor and propriety that has marked his recent conduct in this unfortunate affair. Moreover, Mr. Paul Potter has earned lasting fame by his discovery of a short and easy road to the honors and emoluments of dramatic authorship. To all playwrights to whom, as to Mr. Paul Potter, nature has neglected to furnish ability to write original dramatic works, Mr. Paul Potter has revealed a sure method for correcting nature, in this respect. The Chronicler does not know just what is meant by the announcement that Mr. Paul Potter has purchased Mademoiselle Fi-Fi and La Haine. Possibly he has bought a single copy of each of these works. This transaction would afford as good ground for his argument that these works are now his own, and that, consequently, he is no longer a plagiarist, as would the purchase of everybody's rights, of every sort and description, in the works in question. There are countless thousands of excellent dramas published in so cheap a form that the would-be playwright can take his choice of them for ten cents. That done he need only have the play type-written, put his own name on the title-page, as that of the author, and get Mr. Charles Frohman or some other equally well-informed and discriminating manager to produce it, to be a famous and successful dramatist as completely armed against any accusation of plagiarism as is Mr. Paul Potter.

PRODUCTIONS THAT PANDER.

They Must be Expected of the Trust, Which Has No Artistic Idea.

Riverside, Col., Enterprise, Jan. 28.

Though the matter has had a pretty wide airing, it may not be generally known to the patrons of the playhouse that this country has for some time past rejoiced in a Theatrical Trust. The object of the Trust is the entire control of the circuits of theatres and the equipment and management of the companies playing such circuits. While the Trust seems to have made a notable failure at San Francisco, it is reported to be prospering in the Eastern and Middle States. So many first-class companies have been absorbed by the organization, that Minnie Maddern Fiske's refusal to accept its terms was recently a matter of general comment in Thespian circles.

It is peculiarly unfortunate that at this time, when our stage is beginning to emerge from the storm and stress of the Sims-Pettit-Boucicault schools, it should be seized upon by a Syndicate having for its primary purpose the mere making of money. While it is not to be denied that few theatrical managers have been influenced more by the love of art than the love of lucre, it is equally true that under the old order of things the box office receipts were not always paramount. There were scholarly men here and there who had the courage to oppose the demands of the gallery by opening their houses to meritorious innovations now and then; while they were engaged, primarily, in supplying the public with a form of merchandise, they were willing to bear up under a temporary loss of trade in order to wean theirr customers from a demand for shopworn and damaged goods. They have helped to create a demand for the work of Bronson Howard, and we had even begun to be interested in Jones and Pinero, but now that the Trust is in the field our progress will probably come to an abrupt stop. We may look for productions that pander now—reaction instead of advance.

And it is a pity, too. The stage has grown wonderfully broad during the past decade. Norway has produced Ibsen, Germany has brought forth Sundermann, Hauptmann, Wildenrath and others; Belgium has Maetterlinck, England Jones and Pinero, and we are to stop short, it seems, at Clyde Fitch and Bronson Howard. For a Trust means the stamping out of competition and the restriction of growth. When our really earnest dramatists find their development hampered and restricted by the box office department of an all-embracing Syndicate, they will cease striving. Then we shall have the tank, derrick and buzz-saw play over and over again, so long as the gallery can stand it—more elaborate as to setting, perhaps, but as peurile, childish and sickening as ever.

THE TRUST HURTS HOTELS.

Chorus Girls and Medium-Salaried Actors Must Economize on Living Expenses.

St. Louis Republic, Jan. 28.

"We don't get any more chorus girls," said the manager of a popular-priced downtown hotel to a reporter for the *Republic* yesterday. "The fact is, the Theatrical Trust has affected the hotel business as much almost as it has injured the actors. Before the organization of the combine we used to get nearly all the chorus girls that sang at the first-class houses. A majority of the actors and actresses, excepting, of course, the leading people, stopped with us, and all together we enjoyed a splendid patronage from this source.

"But those days are past. This year we have had very few of the ordinarily cheap salaried actors. Take this week, for instance. We have not half a dozen theatrical people on our register. This time two years ago we had 50 or more. Not more than two persons were in a room, so we had at least 25 rooms occupied by stage people during the season."

"Where do the chorus girls and minor actors stop now?" asked the reporter.

"Wherever they can get a room for half what they paid at moderate-priced hotels, with privilege to crowd as many into it as they choose. There's a place down on Elm street used especially for this purpose. Another downtown resort also caters to this patronage. Four or five chorus girls can engage a room or two for a week. All they want is a meal when they get up, which is pretty late in the day, and another about midnight. They're in hard lines. Several years ago they would pay 50 or 75 cents for a meal, but now they rarely exceed the 25-cent limit, and that only for what we call a square dinner. They pay about $2 a week for the room, which sometimes accommodates four, five and six, and their meals don't average over 15 or 20 cents.

"I have been told that the Theatrical Trust has brought about a great reduction in salaries. I don't know that such is the case, but it is a fact that the people who formerly patronized us now say that their wages are much smaller than they were a year and two years ago.

"We are not the only sufferers in this respect. Several of the local hotels have lost trade this way. The first-class houses, I believe, are losers, for what theatrical people we get now formerly went to the higher-priced hostelries. Our theatrical custom is of a better character, but it is not nearly so extensive or profitable as we enjoyed in bygone days."

It Is a Relief.

Cleveland Record and Critic, Feb. 3.

It is a relief to see an occasional "show" that isn't under the direction of the Frohmans.

THEIR PRODUCERS ARE RESPONSIBLE

FOR THE PRURIENT PLAYS NOW RUNNING IN THE METROPOLIS.

The Conquerors and The Tree of Knowledge Offensive to All Decency—Where are the Police and the Society for the Suppression of Vice?—A New York Newspaper's Arraignment of the Frohmans.

New York Daily News, Feb. 3.

The wave of discussion among persons who pretend an interest in dramatic art ebbs and flows about the rock of indelicacy in plays. The Conquerors and The Tree of Knowledge constantly appear in these wordy disquisitions. The controversialists sometimes betray venom against managers in the development of their theories, while others who rush to the defence display an astonishing lack of moral sense or sound taste by loud and ill-digested arguments in favor of absolute license in dramatic representations. There is a difference between free use of human foibles and brutal frankness. There are things incident to the life sought to be simulated in every play which are decidedly unfit for presentation on the stage. No one can deny that. It is equally apparent that such an assault, with its bold and licentious presentation as forms the dramatic frame of The Conquerors, is one of those indelicacies that any community not possessed wholly by a morbid mental mood which craves the prurient, the bestial, and the low, would immediately frown into retirement. We know that statistics show that in every community of vast and congested population there is a large element of the mentally crooked, who would support such displays. But this does not justify a manager in giving such a work publicity. Hence, the arraignment of Charles Frohman is not without proper cause. Indeed, the defenders of this manager's series of indecent stage exhibits would probably be interesting subjects for observation to a student of degeneration and its divers manifestations.

But to return to the question of plays and the degree of license a dramatist may indulge in. Every play should have a strongly dramatic episode, toward which the characters advance. The subsidiary action must hinge on this important event, hence the greatest care should be taken in selecting this spinal column of the dramatic body. If the chief dramatic episode is base, brutal and sensual, the play of necessity must be of the same character. It follows, therefore, that such a play as The Conquerors, with its horribly indelicate climax, is a most pernicious production, and one calculated to work injuriously upon the morals of the community, for the stage reflects sharply upon the manners of the people wherever it is reared. Apt illustration of this law is to be found by comparing the customs of those centers of population where the theatre is largely patronized with communities in which it is not so large an element of the people's diversion. Sociologists observe that wherever the theatre thrives, with its often frank revelations and bold treatment of the relations between men and women, there the barriers of modesty set up between the sexes by the refinement of our civilization are flimsy in the extreme, and free and easy intercourse is established, a la theatre, which impresses the observer as being shockingly vulgar. It this is the result of plays whose worst features are ordinary embraces and the usual caresses of affection, what will be the result in a community where the stage is given to such productions as The Conquerors, whose object is to show the most depraved passions, and whose climax reveals an amour, a la force, with more sensual license than even Zola ever attempted; The Sporting Duchess, with its framework of low intrigue and its Raines law hotel scene; The Tree of Knowledge, which tree bears only the fruits of vice and degradation; A Night Session, in which there was not a dramatic passage, and whose sole theatrical effect was secured by depicting a scene from the demi-world so sordid and brazenly prurient that men blushed at its revelations?

It is understood generally that the writer on current dramatics should confine himself to a consideration of the merits of plays and the excellencies or faults of the players. It, however, becomes necessary when a manager or managers betray a fixed and unwavering policy of presenting works that are not alone of no dramatic value, but threaten to inculcate ideas of social license that would undermine and destroy modesty, virtue and the home, to turn from the stage offerings to the producer. Time and again the note of warning has been sounded for Frohman, but, like the vice-soaked Cataline of Rome, he seems bent on following his own inclinations, ruinous as they appear to every sound-minded person. The public, although there are many plethoric books of statutes, does not seem to have been afforded legal protection from such demoralizing productions. Once in awnile notoriety-seeking police officials have interposed, as in the case of the reprehensible Orange Blossoms, but that was an exhibition in which the indelicacy was rather implied than shown. In most of the plays mentioned above there is no attempt at disguise. But no steps have been taken to stop the demoralizing exhibitions provided by the Frohman Brothers. Where are the officials who interfered with Orange Blossoms? Where is Anthony Comstock and his Society for the Prevention of Vice? Where are the statute regulations that will free the community of such malodorous spectacles? It is certainly time that some hand upheld by law were extended, and a voice sounded in the ears of these irresponsible managers, saying, "Thus far shalt thou go in the display of the lascivious and lewd, the immoral and bestial, and no further."